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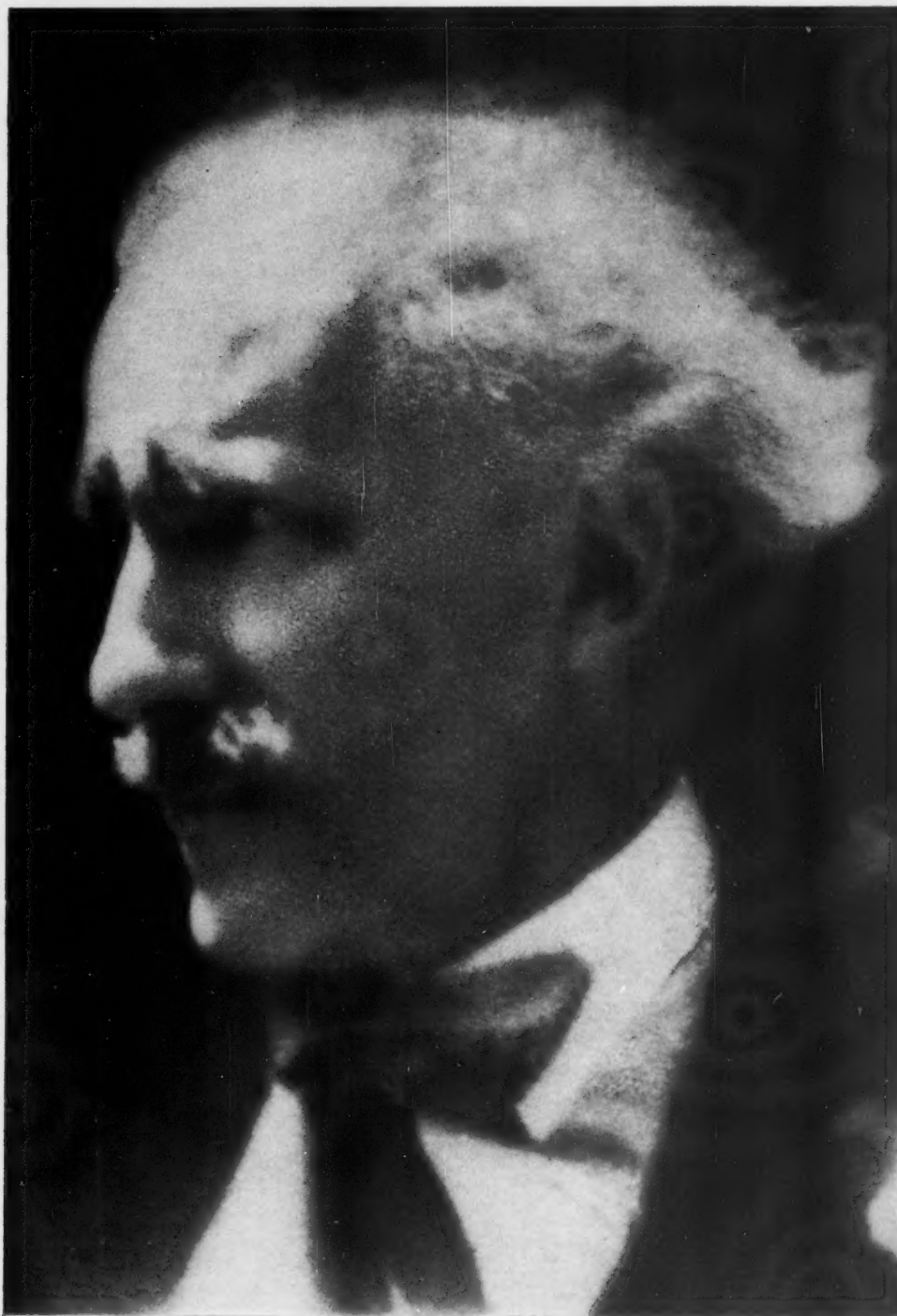
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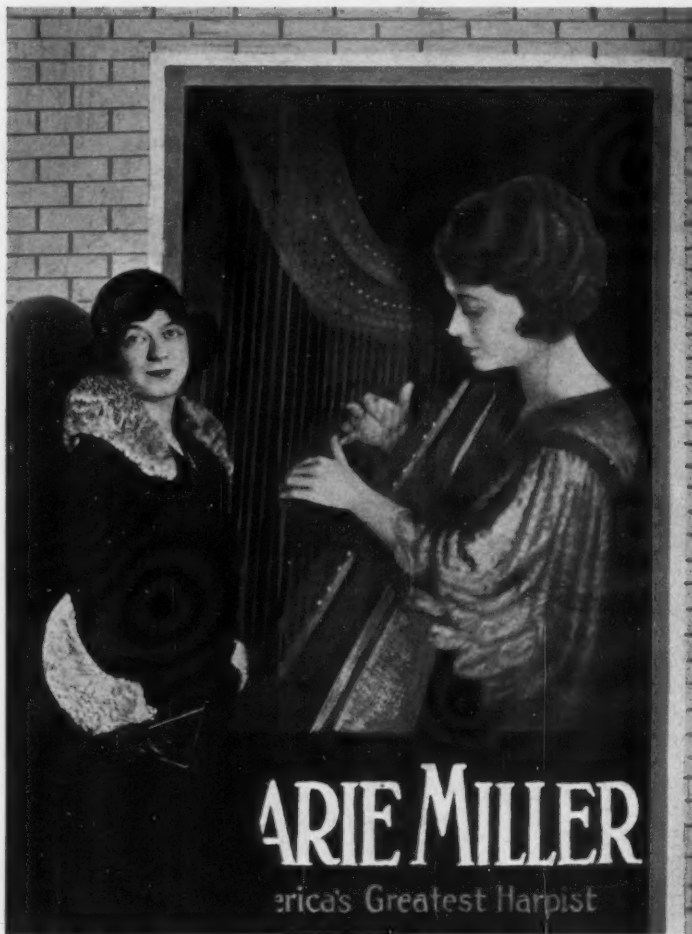
Who Will Conduct the New York Philharmonic-Symphony Orchestra on Its European Tour. The Famous Maestro, Together with the Full Orchestra Personnel, Will Sail on April 23.



ELSIE CRAFT HURLEY AND JAMES WILKINSON,
who aroused the most cordial response when they recently appeared at Cadoa Hall in Baltimore, in joint recital. In a program of songs, arias and duets, these two artists reached "the highest traditions of vocal art," with "singing of such authority and finish as has rarely been heard from any Baltimore singer" (Baltimore News). In their duets the voices of the pair blended "uncommonly well" and gave "evidences of careful training" (from George Castelle) (Sun), while in their solo numbers, it was the consensus of opinion that Miss Hurley displayed a flexible soprano voice of lovely fresh quality, with tones smooth and ingratiating, style facile and charming, and with an intelligent grasp of the dramatics, while Mr. Wilkinson's tenor voice was beautiful, clear and resonant, his interpretations imaginative and his whole musical expression so deeply sincere that one felt the glory of the born artist.



FRANCES GETTYS.
The recent concert which Frances Gettys gave in Chicago at the new Civic Theater brought the gifted young American soprano unanimous praise from the press, and in particular from Herman Devries, critic of the Chicago Evening American, who found her a charming, talented and engaging American soprano with a lovely, pure, well trained voice of which she is evident mistress. Miss Gettys was scheduled to give a recital in Jordan Hall, Boston, on April 3.



MARIE MILLER
America's Greatest Harpist

MARIE MILLER,
photographed on her recent concert tour in Canada, which included an appearance in Toronto on March 9 and two days later in Sarnia, Ontario. Previous to leaving on this tour Miss Miller played in Pittsburgh, Pa., on March 6, and on March 8 she was guest of honor at a luncheon of the Madrigal Club, at which time she gave an interesting talk on the harp. Other recent engagements included appearances in Boston and Groton, Mass. Miss Miller will teach in Paris this summer.



MRS. EUGENE GOOSSENS,
photographed by Mr. Goossens at the country home of Mrs. Charles Rice, St. Louis, Mo. Mr. and Mrs. Goossens returned recently to Rochester at the end of Mr. Goossens' five weeks' season as conductor with the St. Louis Symphony Orchestra. The season was a tremendous success.



MARION CLAIRE AND HENRY WEBER IN EUROPE.

Marion Claire, distinguished American soprano, who recently returned to Europe on the S.S. Paris, has since appeared in Bordeaux where she sang Marguerite in Faust, and the title role in Massenet's Manon, with marked success. From Bordeaux Miss Claire and her conductor-husband, Henry Weber, went to Vienna, Austria, where they both appeared in opera. From there they go to Monte Carlo, where Miss Claire has several performances booked at the Casino. She will sing in Don Quichotte with Vanni Marcoux. After her season there, she will sing in Italy, then in Prague and once again in Berlin. The Webers will be back in the United States on September 1 for a long concert tour together.

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Adam's Postillon Tootles With Graceful Exuberance—Schönberg's Latest Opera Heard in Concert Form—First Berlin Performance of Krenek's Song Cycle—A Memorable Missa Solemnis Orchestral Series Beginning to Close—A Musical Iron Foundry.

BERLIN.—Adolphe Adam's comic opera, *Le Postillon de Longjumeau*, has recently been revived at the State Opera Unter den Linden with considerable success. Under the baton of Leo Blech, a smooth performance, in which all the charming details of the music were carefully brought out, testified to the labor the conductor had spent upon it. The work is somewhat old fashioned, but its polished workmanship and its flow of agreeable melody are always welcome to even the most fastidious listeners.

Among the singers the most conspicuous was the tenor, Roswaenge, for whose sake, in fact, the opera was said to have been revived, so that he might have a grateful role in which to display the beauty, power and flexibility of his voice. He had not yet recovered from a severe case of catarrh when he finally appeared (the premiere had been postponed because of his indisposition), and under the circumstances he sang surprisingly well. Tilly de Garmo sang and acted the part of Madeleine with real charm, while Waldemar Henke and Otto Helgers were sufficiently humorous in the parts of the Marquis and the Blacksmith.

BACK TO MODERNITY

Arnold Schönberg's problematic opera, *Von Heute auf Morgen*, given for the first time in Frankfurt about two months ago, has now reached Berlin. It was not given, however, by one of the three opera houses; indeed it is by no means certain that it will be performed with scenery here at all, considering the unfortunate experience of its producers in Frankfurt, where it was given more than 100 rehearsals. The Berlin per-

formance was given in concert form by the Broadcasting Company, which had invited Schönberg to conduct his own music; and all the composer's authoritative knowledge was needed to surmount the fantastic difficulties of the score.

The concert was a curious experiment, highly interesting to professional musicians partially initiated into the mysteries of Schönberg's latest phase, the so-called twelve-tone system; but a bore to the mass of the radio-public, which was unable to find any sense in this music. About fifty invited guests, consisting for the most part of Schönberg's chosen apostles, enjoyed the privilege of personally witnessing the sacred rite, score in hand. The pleasure of the less privileged listeners was questionable, particularly as the queer noises of the orchestra reigned supreme, despite the heroic efforts of the singers, Margot Hinnenberg-Lefebvre, Anton Maria Topitz and Gerfried Pechner.

A LATTER-DAY SCHUBERT?

A few days after the performance here of Krenek's opera, *The Life of Orestes*, reported in the last letter, Artur and Therese Schnabel invited a considerable number of distinguished artists and music-lovers to their home, where Krenek's song-cycle, *Songs from a Journey Through the Austrian Alps*, was heard for the first time in Berlin. A detailed report on these songs from Leipzig was published in the *MUSICAL COURIER* several weeks ago. I may therefore refer the readers to that report and will add only that the Berlin performance was

(Continued on page 38)

The Riviera Haunted By Musicians

Rising and Setting Stars—"Monkeys Holding Telephones"—A Musical Palace Built With American Money—"When Gatti-Casazza Said to Me . . ."

CANNES.—The very word, Riviera, is magnetic. One imagines floods of sunlight and a deep blue sky and a still deeper blue ocean. It is the land of the mimosa bush with its fluffy yellow clouds of perfumed flowers, the land of the curious cactus with its delicate red blossoms and fleshy flat leaves.

When the century plant blossomed in Kew Gardens in London a few years ago front page stories were written about it in all the English newspapers. Here the century plants flower along the railway embankments, and most people do not even realize that a great event has occurred; any more than they care that some unknown visitor has lost a million or so at the Casino in Cannes, or that the Greek Syndicate has won the same amount at the Casino in Monte Carlo.

The Riviera this year has experienced several surprises. First there has been very little sun and a great deal of rain, and, what is even more astonishing, the allegedly dominant spirit of gambling has not yet dominated musical life; with the result that music flourishes in the three principal towns of Nice, Monte Carlo and Cannes. Great artists seek opportunities for work and relaxation here through the season and they find a ready and ever enthusiastic audience. During the month that I remained in Cannes, making frequent excursions to Monte Carlo and Nice, my impression was that Wagner is a particular favorite. Lotte Lehmann gave a magnificent performance of *Elsa in Lohengrin* in the Nice Municipal Opera, playing opposite the French tenor, Carrere. This glorious soprano, who conquered Paris last season, aroused the public of the Riviera to unusual heights of enthusiasm.

MARCOUX, NORENA AND BROWNLEE HEARD

Although Feodor Chaliapin is staying in Monte Carlo, it was Vanni Marcoux who sang Boris Godunoff in the Opera there, after giving several performances of *Don Quixote* in Cannes, where Tristan and Isolde and Siegfried also had a number of performances. Eide Norena arrived in a blaze

of glory from the Paris Opera, having scored a series of successes along the road.

She opened in Monte Carlo in *La Traviata* with Georges Thill, France's best tenor, now at La Scala, and with John Brownlee, young Australian baritone, for whom Nellie Melba has predicted a great future. This really remarkable trio is now rehearsing *Satan*, the new opera by Raoul Gunsbourg, who has been director of the Monte Carlo Opera for the last thirty-eight years.

RAOUL, THE BITTER

I went to see him at his office in the Casino building, that office with its huge window giving onto the garden with the deep blue sea beyond. I wanted to discuss the coming creation, but he insisted that he had nothing to say. "I will talk willingly about our commercial age which is killing all art, about America and Americans—I once said they were monkeys holding telephone receivers—and I will repeat this. . . ." But as for the new work, all I learned was that it will be given in April.

SAUER AND BAUER

Emil Sauer, veteran pianist, has come here from his Paris triumphs, and Harold Bauer can be seen sitting at the Café de Paris between his concerts in the three music centers. Lotte Schoene, the young German soprano singing at the Opera-Comique in Paris, has flashed through and Louis Krasner has played several times and is returning for more concerts. Henri Morin, the conductor that Mary Garden took to Chicago some years ago, has been nominated chief conductor at the Nice Municipal Opera to the joy of many music lovers. At the Sporting Club in Cannes both Rubinstein and Kubelik have played. There, too, Escudero and his ballet have danced and the Utica Jubilee Singers have delighted audiences with their spirituals.

AMERICAN DOLLARS BUILD MUSIC PALACE

The monumental new home for music, the Palais de la Méditerranée in Nice, which Frank Jay Gould has just built on the waterfront—a colossal white structure designed by Marcel Dalmas—now rises as a dream-palace along that flat coast, making the Ne-

gresco and the Ruhl look small and old fashioned. This building embodies the latest ideas in lighting effects. The interior, bathed in a warm rosy glow, has rugs which were woven to match the delicate tracery on the walls, and chairs upholstered in the same pattern as that of the huge crystal candelabra. Everything has been designed to form an artistic unity.

An Italian opera company from La Scala has given performances here and many fa-

(Continued on page 14)

Omaha Host to Nebraska M. T. A.

Splendid Programs Presented—Attendance Large

OMAHA, NEB.—The annual meeting of the Nebraska Music Teachers' Association held in Omaha, March 11-12-13, passed into history as one of the association's eminently successful gatherings. There was a large attendance from this state and from western Iowa, and a general feeling of satisfaction over the programs presented and the opportunities offered.

The custom of holding master classes in the main divisions of musical activity was followed again this year.

John Thompson, widely known as a composer, pianist and exponent of new ideas in piano pedagogy, discoursed in very illuminating fashion on modern methods and problems. His words were closely followed and carefully noted by the visiting teachers and students.

Albert Riemenschneider, prominent organist from Cleveland, gave a recital of representative works from the organ literature, and also held a session devoted chiefly to a consideration of Bach's organ music.

Dr. F. Melius Christiansen, noted choral conductor, directed two classes in voice and conducting. His wide knowledge and his pointed way of imparting the same, the directness of his manner and the spicing of wit with which his talks were flavored, united in creating a highly favorable impression.

Francis Macmillen, eminent violinist, conducted two sessions in which he discussed and illustrated various phases of the violinist's art, with particular reference to the problems involved in teaching the instrument. He was likewise very successful. Dr. Carl E. Seashore, who is everywhere recognized as an authority on musical psychology, gave an illustrated lecture on the subject before the largest audience of the entire series. His words were noted with extreme interest.

The annual dinner was presided over by Rudolph Seidl, president of the association, and was addressed by most of the master artists and educators above mentioned, and in addition by Warren Watters, vice-president, and Ruth Rockwood, secretary of the association, and others. A most delightful experience was a short program by a string

ensemble of sixteen performers directed by Sandor Harmati of the Omaha Symphony Orchestra.

The next meeting of the association will be held in Lincoln. The new officers are Lucille Robbins, president, Albert Sievers, vice-president, and Homer Compton, secretary.

The Society for Grand Opera in English, under the direction of Mme. Moeller-Herms, presented von Suppe's *The Lovely Galatea*. Principals in the cast were Helen Gerin as Galatea, Merville Nolkmeier, Pygmalion, Vera Fuller, as Ganymede, and Keene Pettigill in the part of Midas. The orchestra was conducted by Rudolph Seidl. Preceding the opera, concert numbers were given by Emily Davis, violinist, Pauline Franta, soprano, Jean Borglum, pianist, and Cora Quick, dancer. J. P. D.

Charles Lauwers Reengaged as Conductor with Chicago Civic Opera

At the close of the Chicago Civic Opera tour, during which Charles Lauwers won personal success as conductor, directing performances of *The Juggler of Notre Dame* in Detroit and New Orleans, and *Carmen* in San Antonio, Tex., the popular conductor was reengaged by the management of the Chicago Civic Opera for next season.

Mr. Lauwers and his wife, Alice d'Hermans, soprano of the company, who has also been reengaged, sailed on April 4 on the Duchess of Richmond for Liverpool. The Lauwers will spend the summer at their home at Mosanville, Belgium.

Mignon to Be Revived by Chicago Civic Opera

Ambroise Thomas' *Mignon* will be revived next season by the Chicago Civic Opera. Tito Schipa will be cast as Wilhelm Meister. This announcement has not as yet the official stamp of the Chicago Civic Opera management, but the *MUSICAL COURIER* is in a position to give this news as a fact to its readers. Likewise Andrea Chenier again will see the footlights at the Civic Opera, with Muzio as Maddalena.

Bethany College Receives Donation

Bethany College, of Lindsborg, Kans., was recently awarded \$75,000 by the Presser Foundation of Philadelphia, toward the completion of the new music building which will be ready for occupancy next fall. It will contain modern studios, rehearsal halls, class rooms, practice rooms and the executive offices of the institution.

Lee Pattison's New Daughter

Just two hours after Lee Pattison arrived in Atlanta, Ga., from Atlantic City, following a long series of recitals, a new baby daughter arrived on the scene. She is to be called Valerie Jean and is destined, so her father says, to follow any career she wishes, musical or otherwise.



ADOLFO BETTI,

who has concluded his season in New York and will sail for Europe on April 14. Mr. Betti, formerly of the now disbanded Flonzaley Quartet, has been teaching a limited number of violin pupils this past winter, as well as having filled some concert appearances, both of a private and public nature in the East, with Pizzetti. He will spend the summer at his home in Bagni Di Lucca, Italy, returning to New York to resume his work next October.

William Busch, English Pianist, Believes the Music of Today Will Gradually Replace the Music of Yesterday

Jazz Is a Thing Apart, He Holds, and Impossible of Serious Development.

William Busch, who recently visited America, is a composer as well as a pianist, an enthusiastic modernist, although he does not fill his programs with the excessive discord school of one of the modernistic groups, and he has thoughts, ideas and opinions about all sorts of things concerning music. A young man, however, and modest, he hesitates to be either dogmatic or dictatorial in the expression of his views.

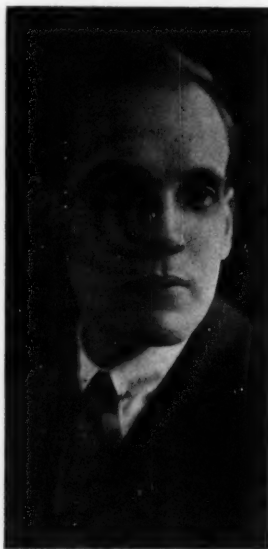
In a brief interview the other day he said that he liked to play the works of his British contemporaries, for one reason, the first and most important reason indeed, because he liked their music; and also because he can perceive no reason why really gifted contemporary composers should not have more opportunity to be heard than they, apparently, ordinarily speaking, enjoy. Mr. Busch feels that the taste of audiences must gradually progress away from the standard classical works which they have been hearing over and over again for so many years, and can obviously only progress toward more recent creations if it has opportunity to become acquainted with these new things. If, says Mr. Busch, he plays the works of John Ireland and Arnold Bax it is because he feels that they ought to be heard, and that it is perfectly safe to predict that things of this sort will become successors to the music audiences have heard so much of already for so many years. It was pointed out to Mr. Busch that there was no good reason why he should sacrifice himself for the sake of young composers, to which he replied that it was in no sense of the word

a sacrifice because he liked playing the music, and he was perfectly sure, too, that his audiences would like to hear it. Certainly the way to find out what people are going to think about music is to play it to them, to play as much of it as possible and give the public a chance to decide. That is an argument to which there is obviously no answer.

Mr. Busch is also including upon one of his programs one of his own compositions, a theme, variations and fugue. The theme of this is somewhat simple in spite of its harmony, but the development quite the contrary. Mr. Busch knows his modernism, and he also thoroughly knows his counterpoint, and his music has an individuality that is quite striking. It seems as if Mr. Busch were a pianist who also had in him the making of a composer.

He is interested in chamber music, and told of his amusing experiences in having his works performed at the London "Anonymous Concerts." The idea of having anonymous concerts is one which might well be tried in New York, and would certainly prove amusing, entertaining and unique. Mr. Busch said, among other things, that he was glad that his work was played anonymously, as there were some questions asked about it which he was unable to answer. He said he did not write by any theory, but wrote what sounded good to him and theorized afterward. He said, however, that he liked to work away from the piano, at least until his work was well developed in his mind, and thought the idea

of putting on paper what one happened to be able to find with the fingers on the keyboard did not happen to appeal to him as being a very genuine sort of inspirational composition—at least, he said, the ideas, good,



© Vaughan & Freeman
WILLIAM BUSCH

bad or indifferent, should come to the man mentally.

Mr. Busch has some further definite ideas in the matter of jazz, and this interviewer must acknowledge that he is delighted to put them on paper, for a great deal of what one hears said about this thing generally called jazz does not appeal. Mr. Busch says that, so far as he is able to determine, and what he gets through his natural in-

stinct in the matter, jazz is a thing apart, a thing which can never merge into the expression of serious sentiment. He was asked whether he imagined that such a book, for instance, as Tristan could be set in jazz idioms, and his answer was a scornful laugh. Jazz, he said, interested him greatly—he found it attractive—but he also found that when jazz tried to rise out of its own domain it simply ceased to be jazz. His impression seems to be that it is a very impressive sort of popular music, but that one must never expect it to be anything more. Even though the orchestra color and the tricks of the arrangers be developed into something serious, jazz, which is largely a matter of humor, must in the course of such development disappear.

Pinnera in Indiana, Pa.

Gina Pinnera closed the Community Concert Series on March 24 in Indiana, Pa., with a beautiful program which delighted the audience. She scored a real triumph. Following this appearance, Mme. Pinnera also sang under the same auspices in Bethlehem, Pa., in a joint recital with Albert Spalding.

The music lovers of both cities are enthusiastic over the Community Concert Series and many have expressed themselves as believing that any one of the concerts was worth the price of membership. They are also optimistic about a greater number of concerts next season.

While in Indiana, Mme. Pinnera was the guest of Mrs. David Blair, president of the Music Club, who is also secretary of the Community Concert Association.

Rock Ferris Wins Success in Rome

ROME.—Rock Ferris, American pianist, won a remarkable success at his recital at the Sala Sgambati. His program was worthy of note, differing, as it did, from the usual pianistic programs heard here. It included, among other works, Weber's sonata in A major, Cyril Scott's Lotus Land and MacDowell's Czardas. Z.

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A MONTE CARLO HOLIDAY

By Clarence Lucas

[The writer recalls the history of this cradle of music and art.—The Editor]

After three unbroken years of Paris and its beautiful environs, I thought I needed a holiday. Perhaps I should say change; for Carl D. Kinsey, of the Chicago Musical College, told me that to live in Paris and write for the *MUSICAL COURIER* was nothing but a holiday at best. My first thoughts were for London, my old home for more than a quarter of a century. But the skies of London are grayer and the light is duller than the skies and light of Paris. And there are more concerts in London—not so many orchestral concerts and not so much opera but, on the whole, more music. Consequently I turned towards the Mediterranean in search of sunlight, skies of blue, and silence. Eighteen hours of a comfortable express, and the trick was done. I got out at Monte Carlo, sniffed the fresh air from the sea, and heard the waves break on the rocks below the railway station.

Naturally, I thought of Chopin on the island of Majorca just beyond the horizon of the bright blue water. But I dismissed the subject from my mind; for I was having a musician's holiday. Then I remembered Scarlatti and his harpsichord sonatas, and I recalled Cristofori inventing the piano-forte, and began a general ramble through the history of this cradle of music and art, until I sternly called a halt and promised myself that I would have nothing more to do with music till I got back to Paris, with its six or eight orchestral concerts every Sunday. So I made my way through the lovely gardens gay with fountains, carnations, roses, the cactus blazing red, and the olive shedding its gray green in the bright air of a February morning. Crags and cliffs of the Alps towered above the city of palaces and luxurious hotels, and the sparkling waves of the Mediterranean broke irregularly on a shore line bent and broken into innumerable bays and promontories. "No wonder all our art and literature and music took its rise in these surroundings," thought I. "Into these waters the sailors cast Arion with his lyre, where he would have perished had not the dolphins floated him to land. And Orpheus in his good ship *Argo* sailed in quest of the Golden Fleece a few miles eastward from the site of Monte Carlo. But hang this musical history! Will I never get rid of it?"

So I turned again to the artificial beauties of the fantastic city piled from the sea shore half way up the mountain side, and swept as clean as a lady's boudoir. "Here we see no coarser touches of democracy," thought I.

"The Prince is an absolute monarch and will not permit the sordid manufacturer to disfigure the walls and the rusty gray cliffs of the Alps with soap and biscuit advertisements. If the people's party ever gets into power here and enacts those galling laws to curb the delinquencies of mediocrities, then all the dukes and aristocrats and multimillionaires and occasional sovereigns, who make Monte Carlo so fabulously fashionable, will glide away in their Rolls Royces, and Hispano Suizas, and Packards, and the little city will perish for lack of revenue."

Having delivered myself of this high political philosophy, I turned to examine a window full of antique porcelain. My eye was arrested by a concert announcement hung on a Chinese jar:

Concert Classique
sous la direction de M. Paul Paray
avec le concours de
M. Wilhelm Bachaus, pianiste.

I knew at once that it was useless for me to fight the fiat of Fate. Holiday or no holiday, I was unable to escape music. And, moreover, Bachaus was an old friend of mine. I met him when he went to London as a boy in 1900 and often heard him play in St. James' Hall. I attended his recitals in New York before the war, and during the conflict I often wondered whether he had been sent into the shambles by the German high command. In 1922 he played again in London and he told me that he had not been drafted as a soldier at all; for the Crown Prince had protected him. In Paris I have heard him play no less than three Beethoven concertos and thirty-two Beethoven sonatas within these past six months. He played Beethoven's Emperor concerto in the gorgeously over-decorated concert hall of the Casino, and two days later gave a recital there. Why mention the applause and recalls and extra numbers? I shall reserve that style of writing till I return to serious work in Paris. Writers of holiday letters are gossips. So I must relate how Bachaus played roulette in the evening after his recital and was greatly disappointed because he could do nothing sensational. He neither won nor lost, but came out tamely even at the end, although an English stock-broker gained half-a-million francs on that same day. When we were about to leave the Casino we met the American pianist John Heath amusing himself by watching three tables at once: for he is an expert at the game. I told him that pianists called him a good roulette player, and roulette players thought he was a fine pianist. But he considered my remark a doubtful compliment.



The monument to Berlioz at the extreme left; Bachaus reading the inscription; the Massenet monument at the top of the steps; one end of the Monte Carlo Opera House, with the Hôtel de Paris opposite on the left; the distant Alps. (Photographed for the *MUSICAL COURIER* by Clarence Lucas).

Nevertheless he came with his car next day and took Bachaus and me some ten miles or so along the coast to Nice to see the opening of the Carnival—childish nonsense and frivolity in which many thousands of beautiful flowers are destroyed in a battle of sport.

Before we left Monte Carlo I tried to find the piano which Albeniz had used for many months some twenty-five years ago. But death, that disrespector of men, traditions, and reputations, had broken up the family which owned the piano when I had visited it with Heath in 1926. It was taken to Nice and sold by auction and now does duty in a humble boarding-house in musical circles far below the exalted rank of Albeniz. In Nice, however, we found the Château de Baumes where Albeniz had composed many of the exhilarating Spanish dances of our concert programs. We strolled into the garden of the roomy old mansion which is now an apartment house, and wondered through which window Albeniz had gazed at the Mediterranean. Then Heath's American Buick car dashed up the steep grades of the mountain sides and carried us rapidly through Villefranche and Beaulieu, relaxing a little to let us see the flowery terraces and glorious glimpses of the sea of King Leopold of Belgium's former winter home. Then we came to Eze and saw in the distance the villa of Jacques Balsan, whose wife was formerly Consuela Vanderbilt of New York. She was the Duchess of Marlborough, the first name on my list of patrons when I gave a society concert in London twenty-eight years ago. But on a holiday like this I must rush on and not look backwards. So we called on Zlatko Balokovic who lives at Eze, a thousand feet above the blue waves of the Mediterranean when he is not playing the violin all over the world. He was absent in Berlin, cold in the February winds of north Germany, while the roses and the woodbine bloomed unseen beside his empty villa. He is neither the first nor the last musician to live on the precipitous rock of Eze—a strange name said to have been derived from Isis, the beloved goddess of the Egyptians and Phoenicians.

After the Greeks and Romans had passed on, the old town fell beneath the fury of the Lombards, who destroyed it in 578. And then it completely disappeared from history till the Saracen pirates made it their retreat and camp in 1077. During the past nine hundred years it has had a precarious existence and its history is half legendary. The troubadour, Blacas, lived here in the thirteenth century and spent his time in singing love songs and in fighting. What old Blacas would have thought of two such modern minstrels as Balokovic and Bachaus, I cannot imagine. Those three B's do not harmonize. The first named is too crude.

When we got back to Monte Carlo the stars were shining on the sea and the golden lights along the bending shore shot long films of luminosity across the waves. We went our several ways—Bachaus, to break the bank at Monte Carlo, Heath to the garage with his car, and I to send a cablegram to New York about Paderewski whom I had seen a few hours previously walking very slowly in a garden with an attendant ever on the alert behind him. How long will it take him to recover his vitality? Could that feeble and haggard man be the same valiant and luxuriously crowned Paderewski I had seen at his first Parisian concert in 1887? Can forty-three years so rudely shatter a strong man? Yet John Heath, who attended all Paderewski's recitals at Monte Carlo, Nice, and Cannes in January, 1929, says the piano playing was extraordinarily fine.

Next morning Bachaus paid his respects to the elder pianist and left his card for Paderewski at the desk in the Grand Hotel. There was still half-an-hour before the train was due and we spent most of it in making photographs. The marble monuments of two French composers face the southwestern end of the Casino—two composers whom an irreverent critic has called the caramel and the pickle of music. They are Massenet and Berlioz. The Prince of Monaco had erected the monument to Berlioz as a testimony of his admiration for the composer of *La Damnation de Faust*, which was first given in its operatic version at the Monte Carlo opera house.

On the station platform, Bachaus casually remarked that he thought fifty compositions enough to have ready for each season's tour. And then the train departed for Vienna and I watched the pianist's ever diminishing handkerchief waving from the window till it vanished in the distance near the frontiers of Italy.

That evening witnessed the first production in Monte Carlo of Strauss' *Hélène en Egypte*, over which the newspapers went into raptures. One of them said that "the operatic season at Monte Carlo is more brilliant than that of the Metropolitan of New York or of the Opéra in Paris." Such was not my impression when I heard operas in Monte Carlo several years ago. That is why I did not attend the performance of *Hélène en Egypte*, although John Heath had a seat for me. Moreover, I was on a holiday—on a musical strike, so to speak—and I had much music thrust upon me without going into its temple to find it. But I must not forget the hour or two of music I had when Heath went to his Steinway and played a number of new works he had recently brought from Spain. He pointed out the peculiarities of the Spanish songs which had

(Continued on page 43)



The Château de Baumes at Nice, in which Albeniz composed many of his well-known works. Bachaus (left) and John Heath at the gate. (Photographed for the *MUSICAL COURIER* by Clarence Lucas).

Baltimore Hears Gigli in First Local Recital

New York Philharmonic - Symphony Under Toscanini, Baltimore Symphony and Noted Soloists Attract Enthusiastic Audiences

BALTIMORE, Md.—The rapidly waning season has been giving the music follower a busy time hereabouts. Among the prominent artists appearing was Beniamino Gigli, tenor, of the Metropolitan Opera Company, the occasion marking his first recital appearance in Baltimore. Although Mr. Gigli has sung here a number of times with the Metropolitan, the full glory of his voice and artistry were not known until after the recital. It was unquestionably one of the most satisfying musical events of the entire season, and a large audience vehemently attested.

Two noted pianists were also among our

recent musical visitors, Rachmaninoff and Vladimir Horowitz.

Mr. Horowitz gained an immense number of followers by his recital. This young Russian pianist needs not the encomiums of this writer to add to the praises sounded wherever he has played, and he can count Baltimore among his staunchest admirers. It has been many days since a new pianist aroused such enthusiasm.

The one appearance of the season of Arturo Toscanini with the Philharmonic-Symphony Society was naturally an outstanding event, and Mr. Toscanini showed this excellent orchestra in its best light. Incidentally, the matter of whether or not the Philharmonic will play in Baltimore next season has not been determined. A guarantee of a size that cannot be met even with capacity audiences at the Lyric under the present scale of prices is being asked, and unless it comes from individuals Baltimore stands a rather poor chance of having the orchestra continue its regular series here.

The fifth concert of the season by the

Baltimore Symphony Orchestra was a most interesting one, with Richard Hageman as guest conductor. Two songs for soprano were sung by Helen Jepson, of the Philadelphia Opera Company, and a former student of Mr. Hageman. Miss Jepson displayed a voice of fine quality and sang the Hageman numbers in excellent manner.

No Baltimore artist receives a more cordial welcome on his every return home than does John Charles Thomas. The baritone appeared as recitalist at one of the weekly events at the Peabody Conservatory, and for the first time this season it was necessary to place chairs on the stage to accommodate the very large audience. Possessing one of the greatest baritone voices of the present day, Mr. Thomas, through study and experience, brings with it a consummate skill that leaves his auditors spell-bound. He is decidedly not one of the tribe of prophets without honor in his own country. Baltimore's music followers realize to the fullest into what a great artist Mr. Thomas has developed.

Bart Wirtz, head of the cello department of the Peabody Conservatory, who recently received an offer from the University of the Philippines at Manila to take charge of the cello department there, brought much joy to the local music world by his announcement that he had declined the offer and would remain here. Mr. Wirtz, a native of Holland, came to the Peabody twenty-five years ago and since that time has been an important factor in the musical life of the city. Besides being head of the cello department at the Peabody, Mr. Wirtz is conductor of the Johns Hopkins University Orchestra, first cellist of the Baltimore Symphony Orchestra and a member of the Peabody String Quartet.

The Peabody will lose a prominent member as a result of the decision of Charles Cooper to go to New York next season. Mr. Cooper is a member of the piano department and a well-known recitalist. Mrs. Cooper has also been prominent in local musical affairs and at present is president of the Baltimore Music Club, that excellent and active body of women interested in music. Incidentally, the last meeting of this organization had as soloist Tibor de Machula, cellist, who gave an interesting program.

The Sunday events have been proving most attractive and are indeed a healthy indication of musical appreciation in this city. As they number a half dozen or more every Sunday, it is difficult to choose between them.

Margaret Matzenauer was the soloist at the second of a series of concerts at the Maryland School for the Blind. Mme. Matzenauer graces the concert platform to the same degree as the opera stage. She well deserved the ovation received.

The second of the series of concerts by the Peabody String Quartet proved most interesting. This group of men, all members of the Peabody Institute faculty, brings something truly worth while to the musical life of the city. E. D.

Stueckgold to Make First American Concert Tour

Grete Stueckgold, German soprano of the Metropolitan Opera Company, will begin her first American concert tour next season under the management of Annie Friedberg,



Photo © Mishkin
GRETE STUECKGOLD

with her first New York recital scheduled in December.

Mme. Stueckgold is the wife of Gustave Schuetzendorf, baritone of the Metropolitan. Although she has not yet been heard in concert in this country, she has acquired an enviable reputation throughout Europe for her work as a lieder singer. She has an extensive repertoire, specializing in songs of Schubert and Brahms.

She was born in London, of an English mother and a German father, but was educated in Germany. She made her concert debut in Bremerhaven at the age of sixteen, and at eighteen, her first operatic engagement, in Nuremberg. Engagements in concert and opera followed, including an appearance with the Berlin Philharmonic, under Richard Strauss, and also as soloist at the last concert conducted by Artur Nikisch, with the Gewandhaus Orchestra in Leipzig.

Mme. Stueckgold came to the Metropolitan three seasons ago, won an immediate success, and was engaged for a period of three years. At the conclusion of the present season, she will sail for Berlin to fill a few engagements in concert and opera, and also will be heard in England.

Corona on Tour With Opera

Leonora Corona added three new roles to her repertory this season: Santuzza, Minnie and Giulietta. She will sing these on tour with the company in addition to Aida, which she sang at the Metropolitan last season. Miss Corona is also studying Rachel in La Juive. The soprano announces that she is no longer under the management of Annie Friedberg.

Hempel Returns in Triumph



TRIUMPH touches the shoulder of fortune's favored ones. That it should have come thus to Frieda Hempel upon her recent return to her New York public was in the nature of things to be expected. An artiste unique in her accomplishment, no less than a personality, Mme. Hempel reappeared after a two years' absence to find her large Carnegie Hall audience appreciatively responsive. The enthusiasm of her public and the approval of the critics combined in a recognition that reflected the esteem in which her voice and interpretations are held. Typical of the expert opinion expressed are the following excerpts from the reviews of Mme. Hempel's concert which appeared in the New York press:

"It seemed as if Spring had come to Carnegie."

New York American

"Frieda Hempel Charms Again."

New York Telegram

"Hempel delighted big audience. . . . Many encores demanded. Her singing is a model that many of her contemporaries would do well to follow. There is the firm control, the fine sense of rhythm, and the melodic line which have always captivated her hearers."

New York Times

"Hempel in good voice . . . enthusiastically received. There was a pleasing and consistent clarity of tone and fluent vocal production."

New York Herald Tribune

"Hempel in fine voice."

New York City Review

"Her beautiful lyric soprano was at its best."

New York Sun

"The Frieda Hempel who romped through the antics of 'The Daughter of the Regiment' and rataplan on the drum, and sent her voice thrilling to the skies—was there, bubbling with a gayety which could scarcely be suppressed. . . . Her musicianship, exquisite taste and charm are unique in a world of singers."

New York Telegraph

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EDITORIAL

THE second season of La Argentina, the great Spanish dancer, closes on February 6th, 1930, and justifies the claim of her managers that she is the country's greatest drawing card.

On another part of this page Argentina's great record of last year when she gave nineteen performances in seven weeks in New York City, is shown. This season just past, on account of country-wide demands, only nine performances could be scheduled in New York, and all of these were completely sold-out, as everyone well knows. Her second, third and fourth recitals were sold six weeks in advance and her fifth and sixth recitals sold before the second took place!

Two recitals were planned for Chicago this season, four have been given, all sold out.

Los Angeles, three booked in two weeks, fourth given by popular demand.

San Francisco, two recitals, both sold out.

Boston, two recitals, enormous receipts at each.

St. Louis, Cincinnati, Columbus, Pittsburgh, Detroit, Cleveland, Buffalo,—enormous houses, harking back to the days when the famous Victor recording artists were in their prime.

ANALYSIS OF HER DRAWING POWER

Argentina is not only a great drawing card, she is the greatest REPEATER of the day. WHY?

Her business is unaffected by the new factors in the amusement field: radio and the talkies.

She is the outstanding touring stage personality, in a day when such personalities are not touring.

Her costumes are a breath-taking parade of gorgeous creations, rarely equalled and never excelled in the history of the American theatre.

She is the world's greatest castanet player.

BUT most of all, Argentina is not only one of few living artistic geniuses, but she is one of few CREATIVE artists, and practically the only such artist actually appearing in person. All of the dances given by Argentina are her own creations.

It is beyond the capacity of an audience to make articulate its reaction to a real artist. The audience does not KNOW WHY, but it FEELS. Its reaction to Argentina is the reaction which comes from actual contact with BEAUTY, the BLISS experienced in the presence of TRUE ART.

An audience may be fooled by skill, tricks, cleverness, bewildering colors, but it is NEVER FOOLED as to SINCERITY. It unfailingly KNOWS when it is in the august presence of GENIUS.

This is the stuff from which DRAWING CARDS are fashioned. And herein may be found the reasons for Argentina's great drawing attraction, and more particularly her REPEATING POWER.

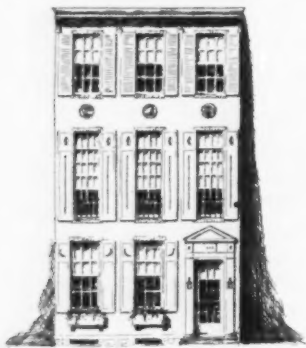
Traveling by those mysterious underground channels which always herald the arrival of a new GENIUS, Argentina was the rage of the country last year in a few short weeks. The curiosity of everyone was enflamed, and all clamored to view the dark flower of her art.

The JOY of an audience in witnessing a perfect revelation of TRUE ART could not be complete with one experience. That subtle and amazingly facile exposition of power revealed by Argentina to her delighted throngs demands a repetition of an unforgettable experience, and thus we have as Argentina's strongest supporters and patrons THOSE WHO HAVE ALREADY basked in the sunlight of her beautiful art.

NOW comes the welcome news of this announcement that this great artist is again to be with us next season. Managers and organizations in every city will want to present Argentina, in the fullness of her prime and at the height of her great favor with the public.

Braun School Adds Kindergarten and Preparatory Departments

A cream-colored, beautifully decorated building, with gay blue shutters and charming flower boxes invites one to enter the new preparatory school and kindergarten of



THE PREPARATORY AND KINDERGARTEN SCHOOL of the Braun School of Music in Pottsville, Pa.

the Braun School of Music in Pottsville, Pa., and then one realizes why it was necessary to enlarge the school. With his customary taste for the unique and beautiful, Robert Braun, director of the school, has furnished and decorated these studios with a feeling for little details to catch and hold the attention of children in music.

The first floor is devoted to kindergarten and pre-school education. Here the atmos-

phere is colorfully replete with cute little geese and pigs and other fascinating figures wending their way around the walls on paper imported from Normandy, while diminutive furniture of unusual design further delights the children and arouses interest in their lessons.

Upstairs are dormitories for faculty members of the school, attractive classrooms for Visuola and individual instruction, and a delightful small practice room. In the reception room at the head of the stairs, such familiar figures as Bo-Peep and her sheep and a charming Pierrot are represented on the frieze which comes from France, while in the practice room the walls and ceiling are covered with Brownies floating about on huge bubbles, and other rooms feature such charming patterns as a gay little German band, a huge Zeppelin and the most interesting Tony Sarg scenes. The floors throughout are all covered with beautiful linoleum, while the lights, covered with frieze from the various rooms, add their delicate touch, and attractive furniture completes a unique effect.

The kindergarten and pre-school education is in charge of Frances Little, well-known for her understanding and interest in children. Classes, limited to twenty-four pupils, are held every morning, and daily music lessons also may be obtained from Carrie Lou Betz and Helen Foley on the Visuola and Schlieder Creative Music. The preparatory department consists of first and second grade pupils, each grade covering two years, and here the instruction is devoted largely to the teaching of piano, although violin classes also are arranged. After graduation from the preparatory school, pupils are qualified to enter the main or graduate school, where they may specialize in whatever branch of music they are interested. The faculty of the preparatory school includes Carrie Lou Betz, in

piano; Helen Foley, Lillian Murphy and assistants, private piano instruction; Esther Boxmeyer and Florence Stephens, Visuola class instruction; Arthur Acker and Roy P. Steeley, violin; and Anita Weller, children's theater.

George Liebling Active

Entirely recovered from his serious street-car accident, which caused him to be laid up for a year, George Liebling is again active in his career as a composer and pianist.

He has made his home in Hollywood, California, and recent weeks saw him busy with recitals, radio appearances, lectures, and of course, the composition of new music. In fact, even during his long illness, George Liebling's muse remained characteristically prolific, and he turned out a quantity of material which will soon see publication.

A glance over the output of George Liebling is little short of astonishing.

Recently there was a private performance at the University of California, of Liebling's Concert Mass (dedicated to U. of C.) for solo quartet, chorus, organ, and orchestra. Also his light opera, *The Wager*, was heard by local musicians, and public presentation of the work is in early prospect.

His Concerto Eroica, for piano, has been played by Liebling in New York, Chicago, and other American cities.

Elisabeth Rethberg has accepted the dedication of a new George Liebling song, *Spring in Manhattan*, words by Mrs. Ralph Waldo Trine.

Mme. Emma Loeffler De Zaruba and her pupils in Los Angeles, are singing many of this composer's songs. Other artists who have used them with much success at their concerts are Beniamino Gigli, Nina Morgana, Elsa Alsen, Grete Stuckgold, Marcella Roeseler.

Carl Flesch has played the violin sonata, No. 1, and Leon Sametini, the violin sonata, No. 2. Prof. Leopold Auer wrote enthusiastically to Liebling about both works.

The Beethoven Orchestra (New York) performed the overture to the Biblical opera, *Children of Truth*. The violin concerto was heard repeatedly in public. St. Catherine, another Liebling opera, had productions in many cities of Germany, Austria, Italy, and Switzerland.

Most important of all, the composer has just completed an American opera in English, called *Texas Rose*.

On April 4, a George Liebling Program was given before the Cadman Creative Club, of Los Angeles.

His many admirers will be glad to hear of the renewed activities of gifted and successful George Liebling.

LaForge-Berumen Studio Notes

The Bowery Mission was the scene of another LaForge-Berumen musicale on March 11. Howard Sharp, basso, sang with exceptional intelligence and revealed a voice of great depth and breadth, Edith Messer giving him fine support at the piano. Laura LaForge's beautiful voice and charming manner gave the maximum of pleasure; Lita Korbe sang with ease and discretion, and Carl Haydn, tenor, with feeling and musical understanding. Erin Ballard, as accompanist for the last three singers, was a tower of supporting strength.

Frank LaForge recently accompanied two of his pupils, Lita Korbe, soprano, and Harrington van Hoesen, baritone, in the World Wide broadcast over WABC. Miss Korbe was heard in a Finnish folk song and Mr. van Hoesen in one of Holland.

Mary Tippet, soprano, pupil of Frank LaForge, recently gave a recital at Bronxville, N. Y., her delightful voice and engaging stage presence winning for her an enthusiastic reception. She was ably accompanied by Beryl Blanch.

The regular weekly LaForge-Berumen broadcast over WEAJ was given on March 13, by Erin Ballard, pianist, who played with her usual verve and musicianship, and Paul



BLANCHE MARCHESI,

from an original colored engraving by Alberto Martini after an oil painting. Underneath the engraving Mr. Martini has painted her family crest and decorations, by hand. Half the crest belongs to her grandfather Castrone and the other half to her grandmother Castrone, born Marchese dei Principi di Scaletta. Her three decorations are: the Diamond Jubilee Medal, given her by Queen Victoria of England; the diamond initials to be worn with the white ribbon of the Albert and Victoria order, given to her by the same Queen, and the Order of Elizabeth, given Mme. Marchesi by the King of Belgium for war services. (Photo by Mare Vaux).

Ballard, tenor, who revealed a voice of rare quality which he employed to best advantage.

The following week the Philadelphia Quartet—Berta Hoffmeister, soprano; Gladys Lawton, contralto; James Montgomery, tenor, and Leon Hoffmeister, baritone, and Marjorie Watson, accompanist—broadcast on the LaForge-Berumen hour. Their work was well balanced and artistic and they secured many varied colorings.

Emma Otero, pupil of Frank LaForge, was heard in recital at Montclair, N. J., on March 21, accompanied by her teacher. She aroused such enthusiastic response from the audience that she was obliged to add many encores.

Third and Fourth Haddon Hall Musicales

The third of the March musicales at Haddon Hall in Atlantic City featured Charles Naegele, pianist; Marguerite D'Alvarez, contralto; and Louis Graveure, tenor. A finished pianist with a compelling technic and genuine, artistic style, Mr. Naegele won the profound respect of his audience in numbers by Bach, Gluck, Beethoven, Weber, Debussy, Chopin and Albeniz, for he colored each number with the quiet dignity of his individuality and intellect. Mme. D'Alvarez' beautiful contralto voice seemed especially rich and colorful in a group of Spanish songs, while in operatic arias from Samson and Delilah, and from Carmen she sang with vivid, dramatic intensity, and in the duet from Carmen with Mr. Graveure, both artists achieved desired effects in phrasing and interpretation. In his solo numbers, arias from Lohengrin, Turandot and Rigoletto, and songs by Elgar, Storace, and Hullah, the tenor again revealed himself as an artist who knows how to draw the most out of his songs, through minute attention to the emotional content of each number, as well as through the rich, colorful tones of his own voice.

Three more outstanding artists of varied talents appeared at the fourth musicale. Marcel Grandjany and Rene Le Roy were heard together in numbers transcribed for harp and flute, playing with nicety of tonal blending and delicacy of touch that brought out the lovely, pleasing qualities of each instrument. In solo numbers, each artist revealed also his individual skill in his own field. One of Mr. Grandjany's numbers included a composition of his own, *Children at Play*, delightfully and cleverly depicted by the harpist. Josephine Lucchese, coloratura soprano, was the vocalist on this occasion. Her warm, light voice of pleasing quality, but clear, true pitch being used with taste and finesse in numbers by Tosti, De Arellano, Benedict, Liszt, Castelnovo, Eckert and Grieg, as well as in operatic arias from *La Traviata* and from *Dinorah* with flute accompaniment. The final number on the program was an aria by Mozart sung by Miss Lucchese with flute and harp accompaniment.

Bust of Emma R. Steiner Unveiled

On April 6, in the Koran Room of the Mecca Temple, a ceremony was held to unveil the bust made by Alexandre Seittin of the late Emma R. Steiner, composer and musician, in commemoration of her contribution to America's music.



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Played with quiet assurance and simplicity.—*N. Y. Times*.

A vivid and charming imaginative sense.—*N. Y. Eve. World*.

Phrases well, has a facile technique and responds to emotional qualities.—*Boston Eve. Transcript*.

Miss Neve achieve splendid sonority . . . played with tenderness and regard for nuances.—*Boston Globe*.

A pianist with a sane and pleasant approach to her music.—*Chicago Daily Tribune*.

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NEW YORK CONCERTS

MARCH 30

Heckscher Symphony Orchestra Concert

Isidor Strassner conducted the eighteenth concert by the Heckscher Symphony Orchestra in the Children's Theater, March 30, the 100 players sharing a program of wide variety, beginning with the artistically played overture, Coriolan (Beethoven); continuing with the fourth symphony of the same composer, played with fine expression and climaxes; followed by Bizet's L'Arlesienne, which was well liked, and closing with the Beautiful Blue Danube waltzes.

Julia Drumm contributed a flute solo by Molique and was recalled; David Novick, violin, and John Moses, viola, collaborated in the Mozart duo concerto, being recalled four times. The theater was well filled, the audience attentive and very enthusiastic, the orchestra showing every evidence of confidence, due to consistent practice and consequent improvement.

MARCH 31

Nino Carboni, Mme. Seabury and Baroness Errante

The Music Committee of the American Woman's Association presented Nino Carboni, tenor, and Bernice Seabury, mezzo-soprano, assisted by Baroness Henriette Errante, French harpist, in concert at the A. W. A. Clubhouse in the evening. The concert was of special interest owing to the fact that the tenor, an artist with a splendid European reputation, made his first appearance in America. Mr. Carboni was heard in operatic arias and songs and displayed the fine musicianship which was expected of him as well as a voice of very beautiful quality. Further appearances by this artist are looked forward to by those who heard him on this occasion.

Mme. Seabury is an American girl who recently returned from appearances in Italy. In addition to several groups of solos, the mezzo sang the Leonora and Alfonso duet from La Favorita with Mr. Carboni, a number which was effectively done and was greeted with enthusiasm. Baroness Henriette Errante, programmed for five harp solos, also was well received.

APRIL 1

Institute of Musical Art

The Institute of Musical Art gave the second of its twenty-fifth anniversary concerts at Carnegie Hall on April 1. The program, which was played by faculty members, students and graduates of the institute, consisted of a concerto for four violins and string orchestra by Vivaldi, played by William Kroll, Lillian Fuchs, Samuel Gardner, Bernard Ocko and the orchestra of the institute; concerto in E flat (Liszt), played by Katherine Bacon; aria from Der Freischütz, Nora Fauchald; concerto for violin and cello (Brahms), first movement, played by Karl and Phyllis Kraeuter, and the prelude to Die Meistersinger and Rimsky-Korsakoff's Scheherazade played by the orchestra of the Institute, augmented by alumni. Willem Willeke conducted some of this music and Dr. Frank Damrosch the Vivaldi concerto. When Dr. Damrosch appeared on the platform he was accorded an ovation by the orchestra as well as the audience. The program was brilliantly played.

APRIL 2

Princeton and Columbia Glee Clubs

The Princeton University Glee Club, Dr. Alexander Russell, director, and the Columbia University Glee Club, William MacDonald, director, united in giving a concert in the evening at Town Hall. A large and appreciative audience greeted both organizations with enthusiasm. The assisting artists were J. A. Sykes, pianist, Princeton '30, and Warren E. Traub, bass, Columbia '30.

New York Banks Glee Club

The New York Banks Glee Club closed its fifty-first season with a concert at Carnegie Hall, under the capable direction of Bruno Huhn. A touch of novelty was lent by the two soloists, Frances Block, contralto, and Catherine Wade-Smith, violinist.

The program opened with English glees by Elgar and Edward German and continued with numbers by Carey, Haydn, Can-dish, Harris, Scott, Moniuszko-MacDowell, Lang and Parry.

Miss Block sang songs by Cadman, Daniel Wolf and Rachmaninoff, and Miss Wade-Smith played solos by Corelli, Scott and Ries.

A large and friendly audience was present to greet the choristers, the organization having become one of the outstanding of

its kind in this part of the country. The singing had verve and the usual punctiliousness of rhythms and attacks which always characterizes it. Mr. Huhn seems to grow younger in spirit as the years pass on and his affable enthusiasm is no doubt greatly responsible for the spirit of cooperation which pervades among the seventy-odd men.

The shadings and dynamics were again chief reasons for successful effects and in the soft high pitched passages the tone was always mellow and precise.

All in all it was a very enjoyable concert.

APRIL 3

Philharmonic-Symphony

Summer Evening, a new composition from the able pen of the Hungarian, Zoltan Kodaly, and dedicated to Arturo Toscanini, was performed for the first time anywhere in Carnegie Hall at the Thursday evening concert of the Philharmonic-Symphony Orchestra. Ostensibly a tone poem, the piece is rhapsodic in form and characteristically workmanlike in the treatment of its thematic material. Effectively harmonized and songful, it would be a more important addition to the library of significant music if the composer's musical ideas had been less completely elaborated. Mr. Toscanini spared no pains in his preparation of the work for performance, and it was well received.

The Italian leader opened his program with a sympathetic reading of Schumann's highly romantic Rhenish symphony which roused his audience to great enthusiasm. Smetana's pictorial and warmly melodious The Moldau was the final number on the program as announced. To it, however, was added, in substitution for the excerpts from Mendelssohn's A Midsummer Night's Dream, the funeral march from Götterdämmerung, offered as "a commemorative tribute" to Frau Cosima Wagner.

APRIL 4

New Jersey College for Women

The high artistic standard which has distinguished the concerts of the combined choirs of the New Jersey College for Women, under the direction of J. Earle Newton, in

(Continued on page 22)



MALEVA
HARVEY

Pianist

N. Y. Herald Tribune

"Played with clarity and lightness of touch, showed delicacy of shading."

N. Y. American

"Her readings were the reflection of an intelligent musician... whose technical equipment was attractively illustrated."

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MILDRED TITCOMB

PIANIST

IN NEW YORK

"A promising debut, one that showed real talent and present accomplishment"

was made by Miss Mildred Titcomb last night in Town Hall. Miss Titcomb has studied with evident seriousness and with no distortion of perspective. She showed that she had a genuinely musical sense and a sense of virtuosity, even of drama, as witness the readings of the Chopin "Fantasy" and the waltz which ended her third group of compositions.

Playing Chopin, Miss Titcomb foreshadowed, outlined and suggestively sketched in the tone-pictures which she will make more rich and more vivid in seasons to come. Performing the Waltz, Op. 42, she appreciated its quality—the drawing room glitter and animation of the beginning, the sentimental colloquy that comes later, like the interchanges of an amorous pair in the maze of the dances; the sudden pause of the seven notes, played in unison, which sound in the midst of the gayety as the ebony clock sounded at midnight and caused the guests to flee in terror, in Poe's tale of the Red Death, and the precipitate, crashing conclusion.

Miss Titcomb felt the poetry of Debussy's "Cathedrale Engloutie." The piece of Mr. Stojowski could easily have been repeated. There was a large and friendly audience and the extraordinary number of floral tributes which seem to accompany such occasions. But there was in the playing of Miss Titcomb an innate quality and a degree of accomplishment which would not have required the presence of approving friends for recognition.

She responded quickly enough to the excitement of music. She showed that she could sing on the keyboard. She has covered a good deal of ground technically, although, invariably, a technic requires years before it settles in the mind and hand, before there is the sense of reserve and of power to do more than it is necessary to do with the instrument. These things are worth mentioning with so serious a young artist.

—Olin Downes, *The New York Times*, Tuesday, December 17, 1929.

Town Hall Scene of Brilliant Recital

Last night seems to have been an amazingly fertile one for lovers of the piano and its music. While there were big doings at Carnegie Hall a pianist of no small attainments was holding forth in the Town Hall. I refer to Mildred Titcomb, a youthful pianist who blessed our city for the first time.

Miss Titcomb disclosed a technic which was utterly unfamiliar with any insecurity or miscalculation, and a tone that proved musical even in the loudest passages and ever luscious in the softer ones.

"She is bound to become one of our leading pianists."

—H. S., *New York Telegram*, Tuesday, December 17, 1929.



Mildred Titcomb Reveals Talent in Debut Recital

Miss Mildred Titcomb, a young California pianist, who received her early musical training in Los Angeles, and more recently has been studying here with Sigismond Stojowski, made her New York debut last night with a recital at Town Hall, where an audience of good size heard Beethoven's sonata in D minor, Op. 3, No. 2, Schumann's "Fantasie" Op. 12, three Chopin numbers and a group of later pieces.

Miss Titcomb disclosed a pianistic talent well above the average displayed in debut recitals. Its assets were a competent, dextrous, often brilliant technique, distinct vigor, and, something less frequently displayed in Town Hall, color and temperament. Of shading Miss Titcomb displayed an unusual command, if sometimes overfond of marked dynamic contrast. But these points on which Miss Titcomb's playing was open to criticism marked valuable artistic attributes, if needing some further development and modifications, and gave promise of more than would have been indicated by a colorless correctness.

—F. D. P., *The New York Herald Tribune*, Tuesday, December 17, 1929.

Mischa Levitzki and Mildred Titcomb Give Delightful Recitals

In this era of pianists and lots of them, two more inscribed their names as Chicago visitors yesterday afternoon. Playing at the same hour within a few yards of each other one was Mischa Levitzki, rightfully well known, at the Studebaker, and the other was Mildred Titcomb, at present less well known, but with plenty of reason to enjoy wide acquaintance in the future. She appeared at the Playhouse.

Miss Titcomb, a native of Los Angeles, was making her first professional visit. It is evident that she has been studying the art of the piano to good effect, and it was also evident that she has the sort of musical imagination that makes study worth while. In the course of her study she has developed an ample, not to say brilliant, technical equipment. On her own behalf she has looked intently into her music and seen things that do not always occur to every pianist.

Every once in a while, particularly in her Chopin group, she brought out a detail that had a new aspect, and frequently a fascinating one. Yet she has avoided the danger of getting lost in details. She maintains a fine, logical line, she decorates it with the aforesaid details, and she gives a glow to the sum total through the force of her own personality.

—Edward Moore, *Chicago Daily Tribune*, Monday, March 3, 1930.

IN CHICAGO

"At once established herself as an exceptionally gifted young artist, who has already gone far in her special art of piano playing."

She had arranged a program which began with the severe Prelude, Chorale and Fugue by Cesar Franck, and her second number included four major pieces by Chopin. The C minor Polonaise is not often heard. It is composed in a rather lugubrious vein, but it was admirably played by Miss Titcomb. She made a poetic piece out of the D flat nocturne, in which its delicate traceries were clearly presented, and she gave a very good technical and musical account of the big F minor ballade.

A very attractive personal appearance and an artistic equipment in technic and musicianly gifts made a good impression on her audience.

—Maurice Rosenfeld, *Chicago Daily News*, Monday, March 3, 1930.

The other pianist of the afternoon was also an American, hailing, however, from the Pacific rather than the Atlantic coast. Tall, blonde and interesting, she answered to the unromantic name of Titcomb, to prove than an Anglo-Saxon may occasionally possess those gifts of imagination, poetic insight and emotional response that are the prerogatives of the artist quite regardless of racial heritage and tradition.

Miss Titcomb's gifts and attainments are equal to the onerous demands of the last of the Chopin ballades, a piece that tests the technic, the emotions and the imagination of any pianist. She penetrated its drama, wrought the lovely magic of its song and lifted its climaxes quite surely to their inevitable and tragic conclusion.

—Glenn Dillard Gunn, *Chicago Herald and Examiner*, Monday, March 3, 1930.

A pianist of the fair sex, of lesser repute but ample gifts, was heard at the Playhouse. Miss Mildred Titcomb, who played, while I was there, a group of Chopin pieces including a polonaise, a nocturne, a ballade and a waltz. Miss Titcomb deserves only encomium, for she displays every talent, every accomplishment, all the native and acquired proficiency and aptitude for the piano-forte. She has a charming tone, solid technical powers, flexibility of touch and shading, simplicity, poetic insight, sensibility and elegance.

"If she is not noted now, she should be before long."

—Herman Devries, *Chicago Evening American*, Monday, March 3, 1930.

Season 1930-1931 Now Booking

Direction: Jean Wiswell

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New York

Riviera Haunted By Musicians

(Continued from page 5)

mous musicians have played in the huge hall. Gorgeous dancing acts have been produced on the stage, which was swathed in masses of dark red velvet. No money has been spared to obtain the finest artistic effects that France can produce, and the result is

a distinct credit to American enterprise and French taste.

RISEING STARS

But what has made my stay on the Riviera particularly fascinating has been meeting musical favorites of the past and of the probable future. Among the latter Americans stand out prominently. In Cannes, for example, there is Carlton Gauld, the young bass, a pupil of de Reszke, who has been singing here and in Deauville for the last few years in repertoire. Not only has he a magnificent voice, but he is also an excellent actor, and was as good a Wotan in Siegfried as a Coline in La Boheme. Then there is Endreze, a Chicago baritone, who also studied with de Reszke and is singing in Cannes with pronounced success. He made his debut in Faust at the Paris Opera, but is working through his repertoire on the Riviera.

IN MARY GARDEN'S CLOTHES

In Monte Carlo there is Isabel Allen, who has been singing in Cannes, where she made a brilliant debut as Marguerite in Faust and then sang Thais. She is under contract with the Monte Carlo Opera and is now preparing to make her debut there as Venus in Tannhäuser. Isabel Allen is young and beautiful, and Mary Garden, who heard her when she was singing in Italy, thought so much of her voice that she insisted on her coming to France; and further to en-

HANS KINDLER,
one of whose last engagements in this country this season (he sails for Europe today) was a concert at Alumnae Hall, Wellesley, Mass., on March 13. His program ranged from numbers by Valentin, Bach and Frescobaldi to a suite of folk-dances and folk-airs by Joaquin Nin, and in all of these pieces it was the opinion of the critic of the Boston Evening Transcript that it would be difficult to imagine greater purity of tone that Mr. Kindler brings to his cello playing. "And this tone," he added, "maintains its purity and its artistic integrity no matter what speed Mr. Kindler may summon, no matter what technical difficulty he may be encountering, for his technic is as perfect as his tone is pure."



courage the young artist, she sent her several trunks of her own stage costumes. So when the young girl made her debut in Cannes, she wore Mary Garden's dresses for both Marguerite and Thais. It was extraordinarily lucky that the fit was perfect.

We spent a fascinating half hour examining the beautiful garments—flimsy draperies for Melisande, the rich silks of the statuesque Tosca, Manon in masses of heavily embroidered taffeta and the wedding gown of the tragic Juliette. Isabel Allen is working with Barthelemy, Mary Garden's teacher, and she is studying her repertoire.

ANTIQUES...

It was in Cannes that I discovered Madame Edvina, the famous English soprano of Covent Garden, who was taken by Henry Russell to Boston when he started the Boston Opera. She retired at the height of her brilliant career and married. Now she has an antique shop full of beautiful things. But it is not her wares that attract crowds of visitors to the shop; it is the personality and charm of its owner. To have been Thais, Tosca, Louise, Manon and many more of the tragic heroines of the operatic world leaves its ineffaceable trace.

WHAT GATTI SAID

And there is Henry Russell himself, who divides his time between Paris and Cannes, often accompanied by his young wife, Lady Patricia Russell. His hair is white, but his

eyebrows are still black and he loves to speak of the days of the Boston Opera, when he took Georgette Leblanc to America, and when Gatti-Casazza said to him one day: "Why don't you get Jordan to give you \$200,000 to close the Opera? He will save money that way." N. de B.

Virgil Piano Conservatory Recital

The concert given by the Virgil Piano Conservatory on March 20 was of the same superior standard that marks all the recitals of this school. The sympathetic, even playing of the pupils and their easy mastery of difficult passages were most interesting and gave great pleasure to the audience.

This was the case with Sylvia Greenberg, who played the greater part of the program. Each of her pieces gained fresh interest through the magic touch of her inspired fingers, and she revealed a wonderful quality of tone whether in light or heavy passages, and a sparkling vivacity of expression. Geraldine Bernard's playing also was excellent, her pieces requiring much variety of tone and giving her an opportunity to show her skill in rapid playing and in brilliant and delicate finger work; and Margaret Feast's playing illustrated a still different style of musical expression and playing ability and gave the audience much pleasure.

Mrs. Virgil gave an instructive and interesting talk about the new ways of piano study and the wonderful work that can be accomplished through following these new principles. Fanny Warshaw illustrated Mrs. Virgil's talk by playing two Duvernoy Studies and Bach's Solfeggietto, in which she showed splendid progress in accuracy, endurance and speed, attaining in the short space of twenty-four lessons a velocity of 640 notes a minute.

Activities of W. Warren Shaw Pupils

Zita Rossi recently appeared as guest artist with the Pittsburgh Civic Grand Opera Company in a concert performance of Paggiacci. According to the Pittsburgh Press, Miss Rossi, as Nedda, "thrilled" her audience with her lovely lyric soprano voice. She is an artist-pupil of W. Warren Shaw.

Another pupil, Elizabeth Garretson, has been engaged as head of the vocal department of the Shenandoah branch of the Braum School of Music. Miss Garretson also is active in concert. Last year she appeared on tour as soprano soloist with the Conway Band.

Other Shaw pupils who are actively engaged in concert and radio work are Margaret Lantz, Julia Daum, Dorothy Charles, Jessie Reinhold, and Myrtle Brown.

La Argentina to Return

La Argentina, Spanish dancer, following her successful Pacific Coast tour this past season, will return again for the season 1930-1931, a signal proof of her perennial box-office appeal. In Los Angeles this past season, with three sold-out houses to greet her, she was compelled to add a fourth recital. Mme. Argentina will arrive in America early in October and will open her tour with three recitals at the Town Hall, beginning October 14. Her itinerary will include the South on this tour, her first visit to this territory.

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Maria Safonoff has undeniable virtues as a pianist and musician, including poise, a sense of restraint, a clear and sure technique and an admirable style. N. Y. World.

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"She has a voice of exceptional volume and clearness which carried to all parts of the large hall."—N. Y. Times.

"She has a clear, fresh, and resonant voice, and sings with appropriate style."—N. Y. Eve. Journal.

"Miss Rand disclosed a voice of great power and wide range."—N. Y. Sun.

"On the stage was a beautiful, attractive, modest young woman—blonde, slender, appealing. Forth from her graceful throat came rich, round, sturdy tones."—Morning Telegraph.

"Miss Rand has volume and quality."—N. Y. Herald Tribune.

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OPERA

Farewell Performance at Graz, May 3, 1929

"One says farewell very regretfully to Frieda Klink in the role of Fricka. A singer for connoisseurs who appreciate minute detail and fine interpretation, musicianship, style and tradition."
—Graz Arbeitwille, May 4, 1929.

(Amneris) Surprised us with her gorgeous voice and absolutely capable musicianship.

—Elberfeld Westdeutsche Allgem Zeitung, January 12, 1927.

(Amneris) To the colorful organ of Frieda Klink which floats evenly on the breath is coupled a stage technic which gives a variety of expression.

—Hanover Tageblatt, November 27, 1927.

(Erda, Rheingold) Great contralto voice, refined timbre.

—Nuernberger Zeitung, February 28, 1927.

(Erda, Siegfried) Sang a beautiful cantilene as Erda.

—Nuernberger Nordbayrische Zeitung, March 3, 1927.

(Waltraute, Goetterdaemmerung) Most exceptional. Her sonorous rich, well modulated voice gave a marvellous foundation for the approaching end.

—Nuernberger Zeitung, July 2, 1927.

An imposing Amneris, possessing qualities which helped make the performance successful.

—Prague Tageblatt, November 12, 1927.

(Amneris) Voice shows excellent schooling.

—Elberfeld Taglicher Anzeiger, January 12, 1927.

(Brangaena) Sang an emotional well rounded performance.

—Magdeburger General Anzeiger, January 26, 1926.

(Fricka, Rheingold) Best of all, Frieda Klink as Fricka.

—Magdeburgische Zeitung, May 11, 1926.

(Ortrud) Height of interest was Frieda Klink. Dark, majestic, interesting, weird, sinister. A singer with style and much culture. Voice velvety in lower register, seldom does one hear such a range. Voice has dramatic power, diction masterly, interpretation intelligent. Our opera has won a singer of great qualities.

—Grazer Tagespost, September 22, 1928.

CONCERT

Berlin Recital, December, 1929

Great voice and lieder style. Excellent training in all schools of singing.

—Berliner Börsen-Zeitung, December 3, 1929.

A singer possessed of complete comprehension of the old Italian song idiom. Her interpretation of Schubert and Brahms lieder also contained fully the depth and fervor of the German lyric style.

—Berliner Börsen-Zeitung, December 23, 1929.

Sonorous, warm voice, of perfect equality throughout its range.

—Deutsche Allgemeine Zeitung, December 6, 1929.

Sings in a fresh and natural manner.

—Berliner Volkszeitung December 15, 1929.

Frieda Klink showed herself to be an artist with a powerful and beautiful voice. She possesses also a natural style of interpretation, well schooled, so that she can sing equally well the serious style of Handel's religious pieces as the light delicacy and gaiety of Scarlatti.

—Allgemeine Musikzeitung Berlin, December, 1929.

Frieda Klink is gifted in the dramatic sense. Her well placed and powerful alto possesses qualities which give it the greatest value.

—Signale, Berlin, December 4, 1929.

Frieda Klink gave pleasure through her sonorous and well trained voice and her outstanding ability to recreate the text and music of a song.

—Rhein. Musikzeitung, December 14, 1929.

VIENNA

A born opera singer can be an outstanding concert artist, provided voice, technic and musicality are as happily combined as in Frieda Klink's case.

—Der Tag, November 11, 1927.

An exceptionally beautiful, broad contralto voice, with warm, glowing tones which serve a singer of exquisite taste.

—Neues Wiener Tageblatt, December 12, 1927.

A magnificent stage presence . . . a mighty contralto voice and a vital style.

—Neue Freie Presse, November 21, 1927.

A memorable song recital.

—Deutsche Oesterreichische Tageszeitung, Nov. 22, 1927.

An inspired song interpreter, vocally and technically a distinguished contralto.

—Oesterreichische Sonntags Zeitung, November 27, 1927.

A perfectly cultivated contralto voice of great range—warm and sensuous timbre.

—Weltblatt, November 18, 1927.

A triumph for the artist.

—Wiener Handelsblatt, November 14, 1927.

Full high tones and a warm and noble lower register.

—Der Führer, December, 1927.

A wonderful contralto voice, almost three octaves in range and perfectly cultivated.

—Wiener Gesellschaftsblatt, November 28, 1927.



AS FRICKA

EUROPEAN APPEARANCES

1924-25

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1925-26

Sixty performances as leading contralto at Magdeburg Opera, Germany.

Guest performances of Amneris in Cologne.

1926-27

Fifty opera performances in Nueremberg.

Guest performances of Amneris at Barmen-Elberfeld. Concert in Vienna, under Professor Erich Meller of the Staats Opera.

Guest performance of Amneris in Prague, the entire ensemble being from the Vienna State Opera.

Two radio concerts in Vienna.

1928-29

Guest performance of Sister Angelica (Puccini) at the Kroll Opera, Berlin.

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(Signed) C. H. Bishoff, manager."

NEW YORK ORATORIO SOCIETY (Judas Maccabaeus)

"Miss Leslie's deep voice of youthful warmth won applause."

—New York Times, November 12, 1929.

PITTSBURGH MENDELSSOHN CHOIR (Messiah)

"Miss Leslie was convincing. Her voice is dark and somber, rich and vibrant."

—Pittsburgh Press, Dec. 28, 1929.

TORONTO MENDELSSOHN CHOIR (Verdi Requiem)

"Miss Leslie's round mezzo soprano voice has the calm impersonality of the Cathedral boy songster. It was a joy to hear her and in the Agnus Dei, she achieved one of the finest bits of singing of the evening."

—Toronto Evening Telegram, Feb. 22, 1930.

"In the Liber Scriptus, Grace Leslie showed herself a true artist, sincere, conscientious, rich in expressive tone and careful of her Latin diction."

—Toronto Daily Star, Feb. 22, 1930.

HUDSON EVENING REGISTER, FEB. 18, 1930:

"Succeeded in giving more pleasure than any of the other concerts. She is the possessor of a voice of great power, depth and sweetness. The word gorgeous although much overworked would not be too strong for the voice of Miss Leslie. No voice quite so beautiful has been heard here since Mme. Schumann-Heink sang some years ago."

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Metropolitan Opera Season Nears End

Edith Fleischer Returns After Several Weeks' Illness—Bori and Gigli Score Again in Manon—Last Performances of Louise, Gioconda and Meistersinger.

HANSEL AND GRETEL, AND PAGLIACCI,
MARCH 31

Edith Fleischer returned to the Metropolitan stage after several weeks' illness to resume her role in Humperdinck's fairy opera opposite her favorite partner Queena Mario. The cast was the usual one which performs this work and always does it in exemplary fashion.

Followed Pagliacci with Edward Johnson as Canio, Nanette Guilford as Nedda, De Luca as Tonio and Cehanovsky as Silvio. Miss Guilford was in excellent voice, one which has steadily improved, and Mr. Johnson was a soulful and impassioned Canio. The performance was the usual colorful display of Italian coquetry and emotional effusiveness, very stirring and gripping.

MANON, APRIL 2

The Bori-Gigli combination in any opera these days means a sold out house. On Wednesday evening, Manon was their vehicle, and a beautiful performance resulted again. Both artists were in the best of voice and their acting was quite on a par with their singing. The rest of the cast was familiar, everyone adding to the complete artistic effect. Hasselmanns conducted.

TRISTAN AND ISOLDE, APRIL 3

There was another performance of Tristan and Isolde on Thursday evening, with Elisabeth Ohms playing Isolde, a role sung by Kappel at the recent matinee performance. Melchior repeated his Tristan and Clarence Whitehill his remarkable impersonation of Kurvenal. The King Mark was Siegfried Tappolet, the young newcomer to the German Metropolitan forces, who by his modest and pleasing stage presence is winning many friends. Karin Branzell gave her familiar portrayal of Brangaene, and again her lovely voice and splendid acting proved a feature of the performance. Others in the cast were George Meader, James Wolfe and Arnold Gabor. Artur Bodanzky conducted in the inspired manner that he has invariably shown since his return this year to the Metropolitan.

LOUISE, APRIL 4

The fourth and last performance this season of Charpentier's Louise attracted a full house on Friday evening. Lucrezia Bori

gave her usual sterling impersonation of the heroine, Antonin Trantoul was in good voice as Julien, Marion Telva's opulent contralto was again heard in the role of the mother, and Leon Rothier repeated his portrayal of the father. The third act brought Rita De Leporte as solo dancer, and Louis Hasselmanns conducted.

LA GIOCONDA, APRIL 5

The final performance for the season of La Gioconda attracted a capacity audience on Saturday afternoon. The opera was given an unusually fine presentation, with Leonora Corona, a beautiful and rich-voiced Gioconda; Karin Branzell, a satisfactory Laura, and Marion Telva in her familiar role of La Cieca. Enzo fell to the happy lot of Gigli, who never sang better and swept the audience off its feet. Pinza, Danise, Gondolfi, Tedesco, D'Angelo and Picco completed the cast. Tullio Serafin conducted.

DIE MEISTERSINGER, APRIL 5

The season's sixth and last "Meistersinger" held the stage on Saturday night, with Mmes. Stueckgold and Wakefield as Eva and Madalena, Rudolf Laubenthal as the prize-winning Walther, and Clarence Whitehill as Hans Sachs. A newcomer in the cast was Siegfried Tappolet, the Metropolitan's new basso, who gave us the season's most distinguished performance of Pogner, his remarkable upper range making his singing almost effortless and unusually convincing. Mr. Whitehill scored his usual triumph in the third act soliloquy upon man's inhumanity to man, delivering his lines with an affecting mixture of spirit and pity. Miss Wakefield introduced a long-needed coquettish note into the character of Madalena; and Miss Stueckgold was at her best in the passionate avowal of obligation to Meister Sachs. The irrepressible David was his young joyous self in the person of George Meader, while Gustav Schuetzendorf repeated his miracle of pathos and comedy as Beckmesser. Mr. Bodanzky conducted this happy performance with his accustomed authority and finish.

SUNDAY NIGHT CONCERT

Since the Sunday night Metropolitan concert turned out to be an Emergency Fund

(Continued on page 40)

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Artist-students of the Vocal Department of The Curtis Institute of Music are given the opportunity to appear in the regular performances of opera given by the Philadelphia Grand Opera Company. During the season 1929-30 the following artist-students of the Institute have appeared in the twelve operas listed:

"CARMEN"

Micaela	Charlotte Simons
Dancairo	Beniamino Grobani
Remendado	} Albert Mahler
Morales	
Frasquita	Helen Jepson
Mercedes	Rose Bampton

"LE JONGLEUR DE NOTRE DAME"

Poet	Albert Mahler
Painter	Beniamino Grobani
Sculptor	Arthur Holmgren

"MADAMA BUTTERFLY"

Kate Pinkerton	Helen Jepson
Goro	Albert Mahler
The Bonze	Clarence Reinert
Yamadori	Arthur Holmgren
Commissioner	Beniamino Grobani
Registrar	Abraham Robofsky

"LAKME"

Hadji	Albert Mahler
Ellen	Helen Jepson
Rose	Agnes Davis
Mrs. Benson	Rose Bampton
Fortune Teller	Arthur Holmgren
Merchant	Daniel Healy
Thief	Abraham Robofsky

"CAVALLERIA RUSTICANA"

Lola	Genia Wilkomirsky
Mamma Lucia	Rose Bampton

"PAGLIACCI"

Beppe	Albert Mahler
Silvio	Conrad Thibault

"IL SERAGLIO"

Blonda	Natalie Bodanskaya
Pedrillo	Albert Mahler

"LOHENGRIN"

Pages	{ Selma Amansky
	{ Agnes Davis
	{ Helen Jepson

"TIEFLAND"

Sebastiano	Conrad Thibault
Maruccio	Beniamino Grobani
Marta	Genia Wilkomirsky
Pepa	Selma Amansky
Antonia	Natalie Bodanskaya
Rosalie	Paceli Diamond
Nuri	Eleanor Lewis
Pedro	Albert Mahler
Nando	Daniel Healy

"RIGOLETTO"

Monterone	Beniamino Grobani
Borsa	Albert Mahler
Marullo	Conrad Thibault
Countess Ceprano	Henrietta Horle
Page	Selma Amansky
Giovanna	Paceli Diamond
Maddalena	Josephine Jirak

"TRAVIATA"

Flora	Helen Jepson
Annina	Paceli Diamond
Gastone	Albert Mahler
D'Obigny	Arthur Holmgren

"UN BALLO IN MASCHERA"

Page	Henrietta Horle
Sylvano	Beniamino Grobani
Antonio	Abraham Robofsky
Judge	Alfred de Long
Servant	Daniel Healy

These artist-students have appeared in the above mentioned operas with such celebrities of the operatic stage as Mary Garden, John Charles Thomas, Cyrena Van Gordon, Sophie Braslau, Nanette Guilford, Josephine Lucchese and many others.

During the season 1930-31 eighteen operas will be presented in Philadelphia by the Philadelphia Grand Opera Company, in which artist-students of The Curtis Institute of Music will have further opportunity for public appearances.

THE CURTIS INSTITUTE OF MUSIC
Philadelphia

Philharmonic-Symphony to Sail for Europe April 23

Will Give Twenty-three Concerts in Five Weeks—Toscanini to Conduct

With only two more weeks to the present season, the Philharmonic-Symphony Society of New York is busily preparing for the European tour of the orchestra, which will sail, together with Arturo Toscanini, on April 23 on the S.S. De Grasse. Previous to the sailing of the orchestra, Arthur Judson, manager of the Philharmonic-Symphony, will sail on the S.S. Ile de France April 18, accompanied by Mrs. Judson, Mr. and Mrs. Louis Salter, and Dorle Jarmel, director of publicity.

In the accompanying photograph, which was taken at Carnegie Hall on March 13, Mr. Toscanini is seen with the full personnel of the orchestra. This is the first time the famous maestro has ever been photographed with an orchestra.

The Philharmonic-Symphony Orchestra will go abroad with its full personnel of one hundred and fourteen men and four members of the staff. Of this number, thirty-four are American born. Seventy-two are American citizens, born in the following countries: Austria, two; England, one; France, two; Germany, ten; Holland, six; Hungary, four; Italy, thirteen; Lithuania, one; Palestine, one; Roumania, one; Russia, twenty-nine; Scotland, one; Spain, one. Twelve are aliens, coming from the following countries: Belgium, two; France, five; Holland, three; Hungary, one; Italy, one. All of these men are awaiting citizenship papers.

The tour abroad, which will open May 3 in Paris, will include twenty-three concerts, in nine different countries and fifteen cities, within five weeks.

The houses for all the concerts are by now practically sold out and reports indicate that tickets are at a premium.

In the New York Philharmonic-Symphony Orchestra, the first American organization of its size to cross the ocean, Europe will see and hear the oldest orchestra in the United States, with a record of performances unbroken since 1842, the year when it was founded.

Eighty-seven consecutive years of musical history and tradition reach back to that memorable date, December 7, 1842, when the Philharmonic Orchestra gave its first concert at the now forgotten Apollo Rooms on Lower Broadway, New York. Significant of the high standard of music maintained from the very start is the fact that the initial program included the Symphony No. 5 in C minor of Beethoven, the keystone of symphonic music.

At that time there were sixty-three men. Today there are one hundred and fourteen regular members and frequently as many as twenty extra players are engaged for performances of works requiring auxiliary instruments. At that time the Philharmonic was a co-operative organization, the musicians drawing their pay from whatever receipts might come in. Today, every man is assured of a fixed salary. Three concerts were given that first winter. During the present season one hundred and eleven concerts are being played, exclusive of fifteen educational programs for young people. In fact, almost all of the conditions which prevailed in 1842 have changed, but the determination to present the best of music. The Philharmonic has created, bred, and educated its public until now practically all of its concerts are sold out before the opening of each season.

The growth of the institution in artistic accomplishment and artistic expansion, is due primarily to the activity and generosity of the Board of Directors and the Auxiliary Board. The orchestra has never wavered in the pursuit of its ideals since the date of its founding, and, after passing through the first stages of its growth, was able to engage many of the leading conductors of the world to direct its programs.

Among them were: Carl Bergmann, Leopold Damrosch, Theodore Thomas, Anton Seidl, Emil Paur, Edouard Colonne, Victor Herbert, Sir Henry Wood, Josef Stransky, Felix Weingartner, Wassily Safanoff, Richard Strauss, Gustav Mahler, Wilhelm Furtwangler, Walter Damrosch, Clemens Krauss, Sir Thomas Beecham, Bernardino Molinari, Willem Mengelberg, and Arturo Toscanini.

This season, culminating in the Philharmonic-Symphony Orchestra's pilgrimage to Europe in the cause of international artistic understanding, good will, and appreciation, is a landmark in the history of the institution. The future of the organization and the preservation of its long established traditions and standards are insured by the Board, through its Chairman, Mr. Mackay, who has said: "We will allow nothing to divert us from the ideals we have set for this time-honored organization which has been built on such honorable traditions."

THE PHILHARMONIC-SYMPHONY ORCHESTRA

Itinerary of the Philharmonic-Symphony Orchestra's European Tour

May 3—Paris	Opera	9.00 P.M.
May 4—Paris	Opera	9.00 P.M.
May 6—Zurich	Tonhalle	8.00 P.M.
May 8—Milan	Teatro Scala	9.15 P.M.
May 9—Milan	Teatro Scala	9.15 P.M.
May 10—Turin	Teatro Regio	9.00 P.M.
May 12—Rome	Augusteo	9.00 P.M.
May 13—Rome	Augusteo	9.00 P.M.
May 14—Florence	Politeama	9.00 P.M.
May 16—Munich	Tonhalle	7.30 P.M.
May 18—Vienna	Staatsoper	1.30 P.M.
May 19—Vienna	Staatsoper	7.30 P.M.
May 21—Budapest	Varosy Theatre	7.30 P.M.
May 23—Prague	Lucerna	7.30 P.M.
May 25—Leipzig	Gewandhaus	7.30 P.M.
May 26—Dresden	Staatsoper	7.30 P.M.
May 27—Berlin	Philharmonie	7.30 P.M.
May 28—Berlin	Philharmonie	7.30 P.M.
May 30—Brussels	Palais des Beaux Arts	8.30 P.M.
June 1—London	Albert Hall	3.00 P.M.
June 2—London	Queen's Hall	8.30 P.M.
June 3—London	Albert Hall	8.30 P.M.
June 4—London	Queen's Hall	8.30 P.M.

MARIAN ANDERSON

THE PRESS

"The slender colored contralto was in magnificent voice and gave of its beauty lavishly. In beauty of timbre, her voice is not excelled, if equalled by any of the contraltos of the day. . . . Miss Anderson's crown is not one that simply designates her as the possessor of the greatest voice of any member of her race, but one that proclaims her to the world as the possessor of one of the greatest voices of her time."

Williamsport (Pa.) Sun, Feb. 28, 1930

"Whatever doubt may have existed in the minds of anyone as to the outstanding singer of the mid-summer series of the American Philharmonic Orchestra was dispelled on Sunday night with the ovation given to Marian Anderson on her third appearance here. At the conclusion of her two scheduled numbers and two encores, the audience was still clamoring for more. So few artists are able to arouse such spontaneous enthusiasm that it made this instance all the more outstanding."

Seattle Star, August 5, 1929

"She was given an ovation by a throng thrilled by her inspired singing. Genuinely musical in temperament, Marian Anderson also possesses an instinct for the dramatic. She is endowed with true artistic intelligence, joined with a voice of rich, rare quality."

Seattle Post-Intelligencer, August 5, 1929

"She has more than a great voice and a pleasing personality—she is dowered with that rare gift, musical intelligence. . . . There was a demonstration after her inspired singing of Verdi's aria 'O Don Fatale.'"

Seattle Post-Intelligencer, August 12, 1929

"Marian Anderson, the negro contralto whose beautiful voice is easily one of the foremost in its field, displayed matured artistry when she appeared in a remarkably diversified song recital in the Academy last night."

Linton Martin, Philadelphia Inquirer, Oct. 12, 1929

"Her varied program was well calculated to show the unusual scope, the splendid flexibility and power and the rare beauty of her voice."

Philadelphia Bulletin, Oct. 12, 1929

"All the full-throated splendor of an opera performance was Marian Anderson's recital. Such opulence of tone and richness of voice seemed scarcely to have come from the slender contralto who won almost unprecedented acclaim from an audience which not only filled the Academy but overflowed on the stage."

Philadelphia Public Ledger, Oct. 12, 1929



NEW YORK

"The audience was privileged to hear some of the most beautiful singing of this or of recent seasons. Miss Anderson has one of the rarest voices of the time—a noble contralto, spontaneous in utterance, amazingly rich in timbre, and smooth as satin in texture. It lends itself most beautifully to sustained, long-breathed cantilena. Indeed a ravishingly supple and jointless legato, flowing like oil, is perhaps the chief glory of Marian Anderson's singing."

H. F. Peyser, Telegram, March 3, 1930

"A singer of natural vocal gifts far beyond that of the usual endowment of mortals, she delighted her audience."

New York Times, March 3, 1930

"The sole exponent of the art of singing, among the ladies of the colored race, is Marian Anderson. When I put it in that manner, I refer to the fact that Miss Anderson is the only woman to capture national attention, in a style somewhat approximating the popular Roland Hayes and Paul Robeson. Here is a great voice, truly a phenomenal organ, at times engaged in the production of tones which are startling in their stark loveliness and at all passages of expression, worthy to be regarded in a class with the world's most distinguished singers. Range, volume, control, are hers. She sings without effort, having abundant support, breathing without any sign of the process. Nature has endowed the girl with the natural equipment of a great vocalist."

Telegraph, March 3, 1930

CHICAGO

"Marian Anderson has one of the loveliest young voices heard in many a day. It partakes of the rich, fruity quality of the genuine contralto without that darkness of color or the troublesome breaks in register. And in the matter of range, it seems able to cope with the items that engage the attention of most sopranos. Further, she has a very poised and mature musical sense."

Herald and Examiner, Nov. 19, 1929

"Her voice is a striking one, fine in quality, volume, range, and the things she can do with it. It sustains old arias according to all the rules of bel canto, it dashes through the floridities of Mozart's 'Alleluia' with equal effect. In fact there would seem to be little in the contralto literature that it cannot accomplish."

Edward Moore, Daily Tribune, Nov. 19, 1929

1929-1930

"Marian Anderson, the great contralto of the negro race, sang here last night. For sheer beauty of voice and artistic value, the concert equalled, if not surpassed, anything which has been heard in Savannah in recent years."

Savannah Press, Jan. 27, 1930

"She has a magnificent voice which she uses magnificently. The most impressive thing about her is the joy with which she sings and the ease with which her matchless notes flow forth. It is hard to conceive of her making an unmusical sound."

Greensboro Daily News, October 24, 1929

"This was the singer's second visit, her first one last season having been one of the real treats of the music calendar. Of dignified and serene bearing she sings with a simple naturalness that commands respect. Gifted with a voice that has an enormous range and rich throaty timbre, she would seem to be a mezzo-soprano until her low tones are heard. Both diction and enunciation were admirable."

Baltimore Sun, Nov. 9, 1929

"This singer is probably the most promising and the most prominent of her race in the concert field with the exception of Roland Hayes. But from Marian Anderson's voice, as it sounded last night, there is the possibility that she may in time surpass even this more noted singer."

Richmond Times-Dispatch, Nov. 8, 1929

"The recital was marked throughout by fine musicianship, and the precise and skillful handling of a natively rich voice."

Washington Evening Star, Jan. 11, 1929

"News of Marian Anderson's successful appearances elsewhere had somehow spread about; and there was her audience—one of the largest of the season, filling Jordan Hall both above and below stairs. . . . A worthy and engrossing program from beginning to end. Miss Anderson disclosed a contralto voice fully capable of doing justice to the music of her choice. It has a wide range and moves freely from low to high register, retaining its firm texture at both extremes."

Boston Transcript, April 1, 1929

"She cast a spell over the audience. The rich, rare quality of her voice, coupled with her charming personality and effortless poise, worked a kind of enchantment that was only broken by the eager and prolonged applause."

Columbus Dispatch, April 26, 1929

Concert Management Arthur Judson, Inc. - - Steinway Building, New York City

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Fine Arts Building, Chicago

THE FACULTY THAT PRODUCES ARTISTS:
METROPOLITAN

ELISABETH RETHBERG, celebrated soprano of the Metropolitan and Ravinia Opera Companies—former pupil of

OTTO WATRIN, distinguished teacher of voice, now active in the Gunn School.

CIVIC OPERA

HELEN ORNSTEIN, winner of Chicago Civic Opera Scholarship for European study, 1929-30—pupil of

ALBERT BORROFF.

CHICAGO SYMPHONY

GRACE NELSON, soloist at subscription concerts of Chicago Symphony Orchestra, Frederick Stock conducting, March 21 and 22, 1930—pupil of

GLENN DILLARD GUNN and **MORIZ ROSENTHAL.**

RAE BERNSTEIN, twice soloist with the Chicago Symphony Orchestra, winner of the Rosa Raisa Scholarship 1929-30—pupil of

GLENN DILLARD GUNN and **MORIZ ROSENTHAL.**

RAVINIA

MME. JANE ABERCROMBIE, former star of the Ravinia Opera Company—pupil of

ALBERTA LOWRY.

RAISA SCHOLARSHIP

BULA BERKE, winner of Rosa Raisa Scholarship for European study, 1930-31—pupil of **CHRISTINA DICKSON.**

MARIE BRONARZYK, Atwater Kent winner 1928, pupil of

ALBERTA LOWRY.

SAUL DORMAN, winner of the Albert Pick Scholarship for European study—pupil of **GLENN DILLARD GUNN.**

ANATOL RAPAPPORT, winner of full scholarship in all branches at Vienna Hochschule, 1929-30—pupil of

GLENN DILLARD GUNN.

For Catalog and Circulars, address Registrar

Phyllis Krauter Receives Ovation in Native City

Also Triumphs in Other Appearances

As a child of six, Phyllis Krauter, cellist, made her first public appearance on the stage of Memorial Hall, Columbus, Ohio, playing a quarter-size instrument. Among her souvenirs is a letter from one of her auditors, James M. Cox, the Democratic presidential candidate, then Governor.

Last month, Miss Krauter, now an established artist, appeared on that self-same stage as soloist with the Minneapolis Symphony Orchestra, and was introduced to her audience of 4,000 by Myers Cooper, Ohio's present Governor. Her home-coming was celebrated by a sold-out house, with standing room taken and hundreds turned away. Miss Krauter's triumphant return to the Ohio city of her nativity was an outstanding occasion. Managers of the concert attribute the



PHYLLIS KRAUTER

sell-out entirely to her appearance because never before in the history of the courses had a symphony orchestra brought about a box-office landslide. Officials added prestige to the affair and society paid homage to the young girl whose concert career has brought so much honor to their city. For once a musical event became "front-page" copy.

At the conclusion of her performance of Saint-Saens' concerto a memorable ovation was accorded her and a moving parade of flowers began its colorful journey down the aisles, over the footlights, and into the arms of this beautiful and accomplished young cellist.

In the words of H. E. Cherrington, music critic of The Columbus Dispatch: "The poise of the young artist through the unusual introduction was admirable. She then sat down and played like a veteran. This beautiful young woman has a way of playing with closed eyes, yet she is unselfconscious, her head often to one side, as if rapt with the soul of her music. She elicits a tone of rare and soulful beauty, to which many of the finest artists of New York already have paid tribute; keeps well to the line of her score; manages modulations with ease and grace, and can, when occasion requires, as in the last portion of this concerto, maintain an allegro molto stride with perfect intonation and excellent phrasing. As she closed, the orchestra burst into a chorus of 'bravos,' something new to this hall, and the audience called her back so many times we lost count, while her admirers showered her with gorgeous flowers. She finally played an encore, a suave and melodious number, which left a very fine taste in the mouths of her listeners."

In a season when engagements were hard for the majority of instrumentalists to find, Miss Krauter has just completed a concert tour which took her to some fifteen cities. At every performance she received wide acclaim and her familiar attributes of musicianship and style were unanimously noted. This season's activities have found Miss Krauter appearing with three of the leading symphony orchestras of the country—the New York Philharmonic Symphony, with Artur Bodanzky conducting, at the Schubert Memorial concert, at Carnegie Hall; the St. Louis Orchestra, under the baton of Senor Arbos, in the Missouri city; and the Minneapolis Symphony, directed by Henri Verbrugghen, at Columbus.

At several of her recitals critics commented on the fact that very seldom is a cellist able to interest listeners throughout an entire program, unrelieved by some other form of the musical art. Speaking of her recital in Nashville, the critic of The Tennessean said, "Entire recitals on the cello have been few and far between. We have had Victor Herbert, Elsa Ruegger, Van Vliet, Kirksmith, Miller Steindel and others show their skill in the past."

The Kansas Ledger, commenting on her concert at Baldwin, said, "Miss Krauter

interested the audience from her first number to the last." The great variety in her program selection, her wide repertory, and intelligent program building were given variously as the reasons for this special accomplishment on her part.

Miss Krauter's recent concerts have included New York; Baldwin, Kans.; St. Louis; Columbus, Zanesville, Cincinnati, and Oxford, Ohio; Staunton, Va.; Nashville and Murfreesboro, Tenn.; Highpoint and Durham, N. C.; Rome, Ga.; Holidaysburg, Pa.; and Greenfield, Mass.

Philadelphia Civic Opera Company Gives Meistersinger

PHILADELPHIA, PA.—The Philadelphia Civic Opera Company, for its final opera of the season, presented Wagner's *Die Meistersinger*, on April 3, in the Academy of Music. The performance was excellent from every viewpoint—well balanced cast, fine chorus work, splendid orchestral work, superb conducting on the part of Alexander Smallens, charming scenery, stage settings and costumes, and a full house. The parts were all well taken, with perhaps highest honors to Fred Patton as Hans Sachs, Ralph Jusko as Beckmesser, and Helen Stanley as Eva. Hans Taenzler was good, histrionically, as Walther. All the other parts were very well taken as follows: Maybelle Marston as Magdalena; Herbert Gould as Pogner; Nelson Eddy as Kothner; Ross Lockwood as Vogelgesang; David Berkowitz as Zorn; James Smith as Moser; James Montgomery as Eisslinger; Peter Petraitis as Nachtigall; Sheldon Walker as Ortel; Paul D. Towner as Foltz; Sydney Sutcliffe as Schwartz; Bernard Poland as David, and Magnus Shillings as the Night Watchman.

The audience was saddened by the announcement in the program that this would be the last performance of the Civic Opera Company, after seven seasons of outstanding musical success. After the first act Mrs. Tracy, president of the company, came before the curtain to voice her appreciation of the splendid support of the audience and all associated with her in working for the company, but said another season would be impossible unless \$100,000 could be raised in addition to subscriptions. She paid glowing tribute to Alexander Smallens, who had worked tirelessly as conductor.

This company has certainly done excellent work and it is to be hoped that the financial backing will be forthcoming for it to continue. M. M. C.

Betty Tillotson
Presents



ELLERY ALLEN

soprano

in
Songs My Grandma Used to Sing

(Old Colonial English and American Songs)

Miss Allen has had the following New York appearances this season:

Colonial Descendants of America Pennsylvania Hotel.

Sons of the American Revolution Plaza Hotel.

Woman's Advertising Club Roosevelt Hotel.

National Opera Club of America A. W. A. Club House.

Woman's Press Club Hotel Astor.

American Woman's Association Norwood, N. J., Male Glee Club Delafield Family Association Abigail Adams Smith Mansion

BETTY TILLOTSON CONCERT DIRECTION
1776 Broadway, New York City Circle 3579



THE STAVRACKY PIANO AND VIOLIN CLASS, 1930.

From left to right: Abe Horowitz, Harvey Fried, Robert Wormers, Seymour Senderoff, Miriam Kasoff, Ethel Dorfman, Arthur Senderoff, Wilhelmina Poulos, Bertha Klaf, Sylvia Ettinger, Vivi Cocorinos, Harry Miller, and Daniel Cocorinos. Professor Stavracky is in the center.

Stavracky Students Give Concert

Piano and violin pupils of Alexander Stavracky combined in an interesting concert in Carnegie Chamber Music Hall on March 15, the performers being from six years upward, and pictured herewith.

A high professional goal was attained by some of the players, beginning with Arthur Senderoff (violin), only six years of age, continuing with Ethel Dorfman (piano), and Harry Miller (violin) coming next. Daniel Cocorinos (violin) was accompanied by his sister, Vivi, who played three piano pieces. Abe Horowitz, Robert Wormers and Harvey Fried (violin), Miriam Kasoff and Seymour Senderoff (piano), were followed by Sylvia Ettinger (piano), twelve years old, who played finely, as did Bertha Klaf, these two deserving special mention. Wilhelmina Poulos (violin) is an advanced player, shown in Cui and de Beriot pieces.

Mr. Stavracky played the accompaniments to the violin solos, demonstrating his broad schooling, obtained at the Royal Conservatory of Dresden. According to general de-

mand, he played two violin solos at the close. He has also been heard over the radio.

The next students' concert is planned for October.

Mary Miller Mount Activities

On March 25 and 26, Mary Miller Mount accompanied the Lester Concert Ensemble in two successive concerts under the auspices of the Philadelphia Consistory. On the latter of these two days she made a hurried trip to Summit, N. J., with Jenö de Donath, also a member of the Lester Concert Ensemble, for a recital before the Woman's Club of that city, returning to Philadelphia for the concert that evening. Another recent engagement for this busy artist was on March 30 when she broadcasted on the opening concert of the new radio station, WHAT, in Philadelphia.

Mrs. Mount's teaching activities also have kept her busy. Her pupil, Elwood Weiser, baritone, was heard in recital in Philadelphia

on April 10, and next week, her piano pupil, Violet Crandall, is to give a radio program, while today, April 12, Mrs. Mount and Marguerite Barr are to present four of their pupils in a joint studio recital.

Mr. and Mrs. Huss and Pupils

Mr. and Mrs. Henry Holden Huss gave a recital, in aid of their scholarship fund, assisted by their artist-pupils, Denny Prager, mezzo-soprano, and Jeanette Weidman, pianist, in the small ballroom of the Colony Club on April 2. Miss Weidman played a bourrée in B minor by Bach in the Saint-Saëns arrangement, Chopin's scherzo in B flat, and the orchestra accompaniment of Mr. Huss' concerto on a second piano. She proved herself to be a brilliant concert pianist, fully prepared for public performance, and exhibiting musical understanding and interpretative skill.

Denny Prager began her part of the program with two serious songs, and then sang some humorous children's pieces. Her seri-

ous offerings were by Hué and Brahms and the children's songs by Fraser-Simson to words by A. A. Milne. In these songs Miss Prager dressed herself as a boy in overalls, and interpreted the meaning of the words with appropriate action. The piece entitled Down by the Pond proved to be especially attractive and well done. Miss Prager made an excellent impression with her interpretations of the serious songs as well as of these humorous pieces.

Mr. Huss played a Schubert minuet, Liszt's Gondoliera and the first movement of his concerto in B. This concerto is a brilliant and forceful work, much better than a good deal of what one hears at concerts nowadays. Mr. Huss played this and his other selections with outstanding bravura, and was the recipient of enthusiastic applause.

Mrs. Huss sang a group of songs by Dowland, Huss, Brahms and Schumann accompanied by Mr. Huss. Her lovely voice was heard to advantage, especially in the Widmung of Schumann and in The Spring of Love by Huss.



BETTY TILLOTSON

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"One of the Significant Piano Talents of the Day" —Leonard Liebbling, N. Y. American

"One of the Recitals That Can Be Put Down in the Season's Musical Diary, in Red Ink."

—Musical Courier

Herald Tribune

A pianist of marked individuality. Her readings are notable for their command of style, as well as for being set forth with a highly developed, and accurate technic. A musician of unusual attainments.

Times

A display of excellent pianism and authoritative interpretation. An unusually sound and brilliant technic.

Brooklyn Daily Times

Again manifested that brilliant and facile technic which is hers and which she augments by a refined, yet profound musicianship.

Harold Strickland.

Staats-Zeitung

A blonde, elegant, and lovely apparition. Seems to have unusual gifts, and love for the romantic school. Temperament, taste, high musicianship, finely polished technic, dazzling finger work. A great and flattering success with the public.

N. Y. American

A magnificent equipment, brilliantly and effectively illustrated. Two Preludes, and Fugues and Bach, were nobly and effectively read, the inner and obvious tonal figures pronounced clearly but with artistic proportion. Mendelssohn's Variations Serieuses preceded a masterly reading of four Intermezzos

by Schumann in which she differentiated the words and various "tone pictures" artistically and with brilliant musicianship.

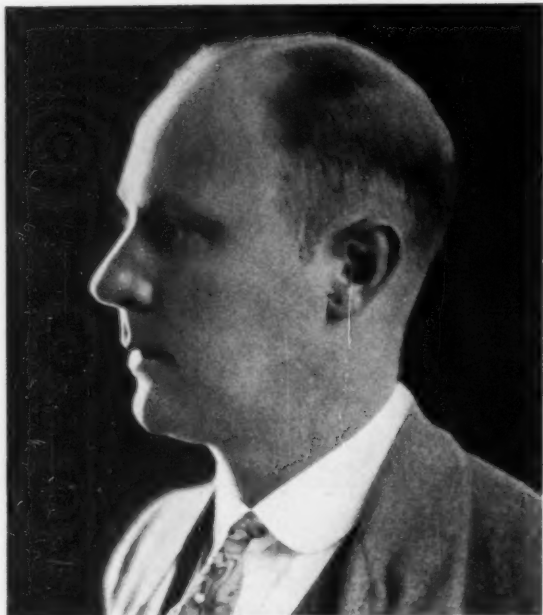
Grena Bennett.

Brooklyn Daily Eagle

Played in a style appropriate to Schumann (4 Intermezzi), whose music this pianist understands and loves, in a style which did not confuse the form and structure of the pieces, and which gave none the less, the effect of romantic improvisation. Nor was her playing of Chopin less admirable. Miss Cortez possesses a sound technic, a fresh ringing tone, and is thus free to work out unhampered, her interpretative design. The latter is almost invariably intelligent, lucid and convincing.

In Europe, July 1930 to December 1930 - - America, January 1931

BETTY TILLOTSON CONCERT DIRECTION, 1776 Building - 1776 Broadway, New York City. Circle 3579.



RUDOLPH REUTER

Pianist

"an artist who possesses the gift of interesting his audiences from start to finish. A master program builder and performer."

As Soloist with the St. Louis Symphony Orchestra
(March 21st and 22nd, 1930)

Globe-Democrat: "Reuter captivates audience in Beethoven Concerto." . . . "Pagan Poem Wins Hearers with Beauty at Symphony Concert." . . . It was Beethoven, as well as show. It provided Mr. Reuter with opportunities to display the brilliance, the velocity, the incisive surety of his scholarly technique, with values essentially musical. In response to enthusiastic applause Mr. Reuter played an encore.

Post-Dispatch: Reuter gave a performance that was convincing in its good taste . . . the slow movement was beautifully modeled.

Times: "Rudolph Reuter Superb as Artist at Odeon Concert." "Brilliant Pianist is Guest Soloist with Symphony." Eugene Goossens arranged another of his brilliant musical feats for the Odeon concert yesterday and had as assisting artist Rudolph Reuter. The latter gave a dazzling account of his equipment, in fleet fingered runs and octave passages, attaining a speed that quite astonished his hearers.

Star: "Reuter Colorful as Soloist with Symphony." . . . With an almost flawless technique, Rudolph Reuter disposed of the three movements of the Beethoven Concerto in such a colorful manner that the audience gave him a loud ovation.

Cincinnati Enquirer: His art may be claimed as very superior indeed. . . . (March, 1930)

Cincinnati Post: Mr. Reuter is a very interesting pianist, who, with the technical equipment and splendid musicianship, also puts up a program refreshingly unhackneyed. (March, 1930)

St. Paul Pioneer Press: His first touch sends confidence surging gratefully thru the heart of the listener. He has a rare combination of qualities . . . assailed the climaxes with triumphant success and played three encores with brilliant skill. (Minneapolis Symphony, 1929)

Chicago Herald-Examiner: He played with persuasive eloquence. . . . Strauss was delivered with consummate virtuosity . . . tone, rhythm, impulse—all were present in stimulating manner. (Chicago Symphony Orchestra)

"THIS RIPE ARTIST IS ONE OF THE CHOSEN ONES"
—Allgemeine Musikzeitung—Berlin

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STEINWAY PIANO

DUO-ART RECORDS

New York Concerts

(Continued from page 12)

previous years again was evident at their concert at Town Hall in the evening. The choir, containing eighty-six voices, were assisted by a string orchestra composed of members of the orchestra of the Master Institute of United Arts, the New Brunswick Symphony Society, and the Capella Club of the college. There were the following soloists: Jean Knowlton, Jessie Hewson and Melva Forsyth, sopranos; Elise Macy Nelson, contralto; William Ifor Jones, organist, and Mary Schenck, pianist.

The program consisted of ancient and modern ecclesiastical music by Webbe, Bach, Handel, Mozart, Mendelssohn, Bell, Reger, Burleigh, Palestrina and Sargent. Of special interest were two Mediaeval Songs for chorus, strings and piano by William Henry Bell, which were given their first New York performance. Under Mr. Newton's direction, the chorus sang with fine tonal quality and rhythm.

Beverly Blake

Another prodigy from the studios of Louis Persinger is Beverly Blake, aged nine, who was heard in Steinway Hall. The youthful blonde child showed talent which has been well guided but which is still more or less in the embryo state. It would be unfair to Miss Blake to say otherwise, but she must be given credit for having accomplished in her few short years of study a considerable amount of progress. Her tone is sweet, her technic is fluent and clean and she has fine musical feelings. Her memory is out of the ordinary for she played every note of a taxing program by heart. It listed the Lalo Symphonie Espagnol, the Nardini Concerto in E minor, pieces by Saint-Saëns, Cottenet, Ries and finally Wieniawski's Polonaise in D.

Mr. Persinger, who was at the piano, supported the various requirements of the child with an uncanny feeling. He, no doubt, is justified in thinking that Miss Blake is unusually talented, for she promises to be a bright star in the firmament of violinists.

Cecil Cowles

Cecil Cowles gave an evening of her own compositions at the Hotel Delmonico on Friday. She was assisted by Rafaelo Diaz, who sang a number of her songs. The possession of creative gifts by Miss Cowles is very evident, and her feeling for the poetic and colorful no less so. The names suggest travels, but whether these travels were only in imagination or were of fact, the present writer is unable to say. There is, for instance, an Arabesque in F sharp minor, In a Ricksha, Song of Persia, Lotus Flower, Mandarin, Chinese, The Ocean. Also there was a prelude in D flat, Hey Nonny Oh, I Love Thee, Le Charme, Star Gleam, Serenade, and finally, A Country Club Waltz. These compositions were not only attractive but well made and of a sort likely to become popular.

Carola Goya

Carola Goya kept her advance promise that at her third and final recital of the season of Spanish dances at Carnegie Hall on Friday evening there would be no long and tedious waits between numbers—and this was accomplished despite the fact that she made a complete change of costume for

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each of her eighteen dances. Her program was chosen from among the most colorful and varied dances of her large repertory, and included classical, Flamenca, Gitana and modern numbers. Miss Goya again demonstrated that she has a feeling for the stage which enables her to make her dances vivid and vital to her audience. She also has beauty, charm and grace, and there is a spontaneity about her work which is quite captivating. She especially caught the fancy of her audience in several numbers which called for awkward gracefulness. However, she was equally delightful whether in formal Spanish attire, in the garb of a Portuguese fisher maid or robed in a ruffled gown with a long train. Throughout the program Miss Goya's costumes were beautiful and in excellent taste. Details of lighting also were appropriate and effective.

Miss Goya was ably assisted by Beatrice Weller, harpist, and Iturbe Ortiz, pianist. Miss Weller gave two groups of harp solos, and well deserved the enthusiastic response which her fine musicianship elicited. Mr. Ortiz played his own arrangement of a piano solo by Castro and as an encore a piece which contrasted well with this brilliant number. Both as pianist and accom-



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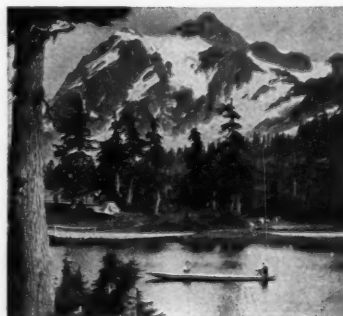
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panist Mr. Ortiz was equally effective, and proved a decided asset to the program.

There were many floral tributes for Miss Goya and also a dancing doll encased in glass. The audience was large, and in no uncertain terms let Miss Goya know that her program was thoroughly enjoyed.

April 5

Dagmara Renina

Dagmara Renina (Princess Troubetskoi) was heard in a song recital in Town Hall in the afternoon—her second in New York. Her small, but sympathetic and pliable voice was heard to advantage in a program which included songs by Stravinsky, Rachmaninoff, Prokofieff, Rimsky-Korsakoff, Monteverdi, Debussy, Nin, and English and French numbers. Mme. Renina has an essentially musical nature and did much that was genuinely edifying.

Mme. Renina was a pupil of Jean de Reszke and from the great master she obviously gained beautiful phrasing, variety of coloring, and an especially lovely middle register. This is unusual, since it is always more or less the stumbling block of the best singers. While the artist seemed more at home in the Russian songs, she was most sympathetic in the aria by Monteverdi, which she delivered with a poignant restraint. Three Spanish songs by Esteve, Rodrigo, and Torron were listed as first American performances, the last two having been dedicated to the singer. One might add that another factor which greatly enhances the value of Mme. Renina's interpretations is the understanding of her own ability and her fine judgment in the use of it.

APRIL 6

League of Composers

The League of Composers gave its fourth Sunday afternoon concert at the Art Center, 65 East Fifty-six Street, introduced by an address by Olin Downes on the subject of The Modernist Conception of Classicism. The program which followed included a string quartet by Leo Ornstein, of what Schumann would have called "heavenly lengths," or perhaps he might have substituted some other word for "heavenly." However, Mr. Ornstein's work, in spite of its length, proved to be interesting. Ornstein is a man among the modernists who possesses real invention. There were some songs by Ruth Crawford sung by Radiana Pazmor, a piano sonata by Roy Harris, brilliantly played by Harry Cumpson, a sonata for flute and viola by Adolph Weiss, pupil of Schoenberg, four piano pieces by Marion Bauer, played by Harrison Potter and some songs by Marc Blitzstein.

Severin Eisenberger

Severin Eisenberger, Polish pianist, now residing in Cleveland, gave a recital at Town Hall on Sunday afternoon before a good-sized audience which included several musicians of note. Mr. Eisenberger proved to be a virtuoso of superior attainment, an artist with thorough musical understanding and rare interpretative gifts. He played a varied program and was accorded much well deserved applause.

Italian Hospital Benefit Concert

Carnegie Hall was well filled with an enthusiastic audience on Sunday evening for the annual Italian Hospital benefit, participated in by Gigli, Anna Fitziu and a newcomer, Claudio Frigiero, a baritone who has been singing on the coast and in Italy.

With Miguel Sandoval at the piano, Mr. Gigli, in excellent voice, gave plenty of his golden tones and polished singing, to the unconfined joy of his many admirers. He sang the Flower Song from Carmen with exquisite feeling, and followed with a duet from the Pearl Fishers (Bizet) with Mr. Frigiero. For a later group the popular tenor gave three songs: Maggiorata (Cimara), Rondine al Nido (De Crescenzo) and If (Danza), which aroused enthusiasm anew, and brought more encores. A duet from La Boheme with Miss Fitziu closed the program.

Miss Fitziu has not been heard here much of late. After she was given a cordial reception, the lovely soprano showed, with her first number, that her voice has lost none of its former richness, power and clarity. She also sang with the skill that comes with being a routinized artist, and was most effective in Santuzza's aria from Cavalleria Rusticana and the beautiful Ave Maria from Otello, with the organ accompaniment of Virginia Carrington Thomas. The audience demanded encores and she was the recipient of many floral tributes. It is nice to have Miss Fitziu back again.

Mr. Frigiero is the possessor of a beautiful baritone voice which he uses well. The prologue from Pagliacci and Eri Tu from the Masked Ball were sung in such a manner as to arouse the audience to great heights of enthusiasm.

Between the first and second half of the program, William J. Guard made his appearance on the stage to thank the audience on behalf of the artists and the hospital for their splendid co-operation.

Barrere Little Symphony

The third and last of this season's concerts of the Barrere Little Symphony, at the Guild Theater, brought what was announced as an "old-fashioned surprise, guaranteed 25 years old." The surprise came in the form of Walter Damrosch (by no means old-fashioned), to whom America is indebted for the presence of Georges Barrere, master flutist and eminent musician, for the past twenty-five years.

Dr. Damrosch accompanied Mr. Barrere in two solos which he played at his debut with the N. Y. Symphony Orchestra on May 20, 1905—a madrigal from Andre Wormser's L'Enfant Prodigue and a scherzo by Widor. Mr. Damrosch also conducted the Dance of the Blessed Shades from Gluck's Orpheus and made some characteristically facetious remarks in which he extolled the musical and personal attributes of his former first flutist.

The rest of the instrumental program consisted of familiar numbers by Pasquini, Galuppi and others, and three new compositions dedicated to Georges Barrere—A. Fickenscher's variations on Dies Irae, Africa, by the Negro composer, William G. Still and Arlequinade, by Joseph Huttel, the Czech composer who in 1929 won the Elizabeth Sprague Coolidge chamber music prize.

Maria Kurenko, Russian soprano, sang arias from Mozart's Marriage of Figaro, Idomeneo and Seraglio and Russian songs of Dargomighsky, Tschaiakowsky, Gretchaninoff and Glazounoff. A large audience warmly applauded the excellent offerings.

Alda Loses Suit for Rent

In a suit brought by the Winter Holding Company against Mme. Frances Alda, former Metropolitan Opera star, for \$3,333, rent from August to January, of her apartment at 58th Street and Seventh Avenue, the soprano was adjudged liable. She had left her apartment, with the request that the landlord-corporation sublet it. This was not possible until January, and as a consequence Madame Alda was held liable for five months' rent. A claim for alterations made by the plaintiff was denied.

Katherine Bacon's Final Recital

Katherine Bacon will play an all-Chopin program at her third and last New York recital of the season at Town Hall, New York, on Saturday afternoon, April 12.



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Radio World Premiere for Skilton Opera

To Be Presented over NBC Chain April 17

The first performance of a new opera over the air is still something of a novelty. This year the National Broadcasting Company of New York City has selected for that distinction a one-act Pueblo Indian opera, *The Sun-Bride*, libretto by Lilian White Spencer of Denver, Colo., music by Charles Sanford Skilton of the University of Kansas (Lawrence, Kans.) It will be given over WEAF and the red network on Thursday, April 17, from 11.00 to 12.00 P. M., standard Eastern time, by the National Opera Company, with the following cast: *The Sun-Bride*, Astrid Fjelde; *Bluefeather*, Judson House; *Cacique*, Earl Waldo; *Young Chief*, Theo. Webb; *A Girl*, Rosalie Wolfe; *A Woman*, Devora Nadworney, Conductor, Cesare Sodero; Chorus and orchestra of the National Opera Company.

Mrs. Lilian White Spencer of Denver has been a student of the Pueblo Indians of the Southwest, and her poems interpreting

their life have been published in many magazines, some of them winning national honors; they are collected in a recent volume of verse entitled *Arrowheads*. She is also authoress of *A Colorado Pageant*, given in Denver during Music Week, May, 1927, and a *York Pageant*, given at York, Pa., in October, 1927.

Charles Sanford Skilton is well known from his orchestral compositions on Indian themes, which have been widely played for the past twelve years. As an illustration of their constant vogue it might be mentioned that during the past thirty days the *Two Indian Dances* have been played by the Rochester Symphony Orchestra, the *War Dance* on Walter Damrosch's school radio program, and the *Suite Primeval* over the radio by the Chicago Symphony Orchestra, Mr. Stock's third presentation of this work during the past five years. A fortnight ago Skilton's new song, *The Call*

of Kansas, was performed for the Kansas Federation of Music Clubs, which had awarded it a \$50 prize in their biennial competition.

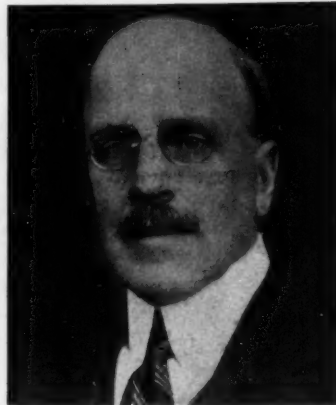
In 1926 the Kansas Federation sponsored the publication of Skilton's oratorio, *The*



LILIAN WHITE SPENCER,
the librettist.

Guardian Angel, and gave the first performance, which was followed two years later by a splendid production at the University of Kansas, celebrating the composer's completion of twenty-five years' service at that institution. This work, on a North Carolina legend, introduced a chorus of children, and is beginning to attract the attention of choral organizations that wish an American oratorio.

This year the Tennessee Federation of Music Clubs is performing a similar service



CHARLES SANFORD SKILTON,
the composer.

for his three-act Indian opera, *Kalopin*, on a Tennessee legend, with a libretto by Virginia Armistead Nelson of Nashville.

THE OPERA

During the summer of 1927 the composer spent several weeks at Indian Hills near Denver, where a group of Pueblo Indians had erected a pueblo and kiva, and performed their dances. From Jean Alard Jeancon, curator of the Denver Museum, Skilton heard the legend of *Bluefeather* as told at Pueblo Bonito in Arizona since prehistoric times. Mrs. Spencer agreed to write the libretto, and the story of the opera may briefly be related in her sonnet, *Bluefeather*, which

At the Sherman Square Studios



HENRIETTE MICHELSON,

well known concert pianist and teacher with studios in the Sherman Square Studios, is another artist who finds comfort and atmosphere surrounding her. It is necessary that one have absolute quiet when preparing concert programs, or teaching, and the sound proof walls, a feature of the Sherman Square building, insure this. Her last Town Hall recital in April of 1929 was a unanimous success, the critic of *New York Times* saying: "Henriette Michelson returned to the local concert stage last night after an absence of several seasons. Miss Michelson displayed a fine vigor and nervous energy in her performance of the Brahms G rhapsody. A light, graceful touch and a tone of caressing beauty reflected the true spirit of the Mozart work. The first movements of the Beethoven sonata, op. 111, were brilliantly played and the final adagio was distinguished by rare beauty of tone and phrase."

first appeared in *Voices* and has been widely reprinted:

BLUEFEATHER

Still, at three-cornered hearths they sit and nod
From first snow to first thunder, mentioning,
Among old tales, One lovelier than Spring.
Who wed high holiness, Do-be-det-clod.
Of all pueblo women her life trod
The loneliest way, for no male look dared fling
Its blight on her and love's flute feared to sing
To her, the sacred bride of the Sun-god.
Up from the south, *Bluefeather*, laughing, ran
Clad in gay rags, bright plumage on his head,
A gambler and an outcast and a man.
"O fools, your virgin shall be mine" he said
And touched the beauty revered by her clan—
And then—a blinding sun-ray struck him dead.

(Continued on page 25)

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EAST—"... The ensemble was perfect. There was a thrill in the weaving in and out of the various themes. ... It was a real ensemble."—*Worcester (Mass.) Evening Gazette*.

SOUTH—"... The Trio rose beyond the rut of artistic and technical skill into what nearly was inspiration and genius."—*Jacksonville (Fla.) Journal*.

WEST—"... Unusual perfection in solo and ensemble work. ... Their music is a rare, satisfying delight to the truly trained and critically appreciative musical ear."—*Lewiston (Idaho) Morning Tribune*.

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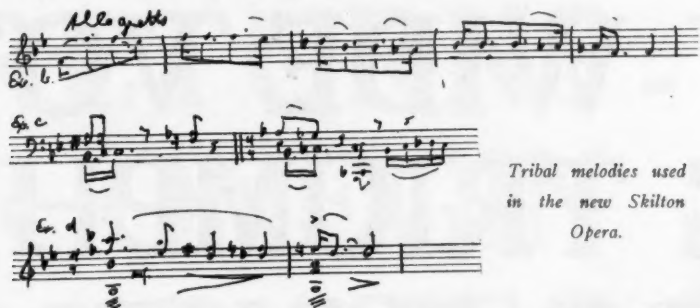
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In composing the opera Skilton has employed several tribal melodies. The Sun-god is represented by a Winnebago Sunrise Song, also used with different treatment as the opening number of the Suite Primeval (Example A). This melody was supplied



by Geo. La Merc, a Winnebago Indian. The Gambling motive is a Chippewa melody from Frances Densmore's bulletin of the American Bureau of Ethnology (Example B).

Bluefeather, with the aid of his Chameleon of the composer's own (Example C), also the Sun-Bride (Example D). The four motives are presented in the short prelude, and in the opening aria in which the Sun-Bride, supposing herself alone pours out her heart to the Dawn, overheard by the concealed and enraptured Bluefeather—in Mrs. Spencer's verse:

With my heart's cry
O Dawn, to thee I come.
Before the Sun-god I
His bride am dumb.
Light is my mate,
Yet dark for me is long.
O sorrowful the fate
And sad the song
That wakes and sleeps
Far from the Sun-god's ray
In sacred kiva deeps
Day after lonely day.

Bluefeather, with the aid of his Chameleon god, wins successive gambling games with the tribe, until they all become his slaves; he audaciously courts the Sun-bride, but when he attempts to claim her, meets his sudden fate.

The stage setting is unique and the lighting effects offer rare possibilities.

K. T.

Farnam Resumes Back Recitals

At 8 p. m. on April 7, the Church of the Holy Communion, New York, was well filled with an audience interested in hearing Lynnwood Farnam's recital on Bach and His Forerunners. At 8:25 a crowd stood outside, waiting to get in—for such is the Bach-Farnam popularity. The old Episcopal church, with its classic, simple interior, in twilight illumination, again worked its charm of quiet repose. A group of six powerful outside lights produced one immense spotlight, shining through the altar window, lending peculiar charm to the interior.

Of eight items on the program, all but three were by Bach, ranging from choral preludes, through the big preludes and fugues. Georg Böhm, Johann H. Buttstedt and Buxtehude were the non-Bach names on the program, some of these having been born about the time the Mayflower was landing at Plymouth Rock, A. D. MDCXX.

As to the manner in which these works were performed, the MUSICAL COURIER has expatiated at length on the Farnam technique, impeccable, stupendous, all-embracing. Difficulties do not exist for Lynnwood Farnam. He plays Bach with supreme satisfaction, his audiences recognizing his clear outline, thematic incisiveness and supersensitive musicianship. His programs will continue on Sundays at 2:30 and Monday evenings at 8:15 during April.

Boston Piano Teachers Meet

The Pianoforte Teachers' Society of Boston held its March meeting on March 10, in the Pierce Building, Mary Bacon Mason, one of the members, being the speaker of the evening.

Miss Mason was especially interesting in

her presentation of a new method of music notation. This idea does away with all sharps and flats, and has a staff corresponding to the black and white keys on the piano. The idea was advanced by Busoni some years ago, but was new to some of the members, and evoked quite a warm discussion as to its merits or demerits.

The society is planning a piano recital to be held in the near future, of which the program will be drawn from a list of classical pieces used in teaching. Each member is asked to send in the names of four pieces he or she uses in teaching and would like to have played by a concert pianist of established reputation. The members are looking forward with much interest to hearing a program of pieces that are not usually heard in the concert hall.

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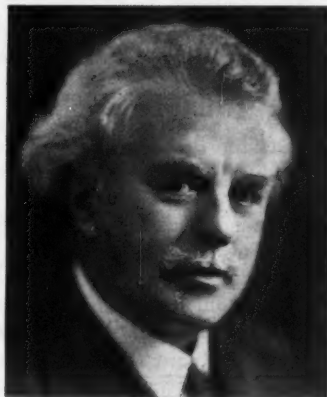
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COAST-TO-COAST TOUR—RETURNS STILL POUR
INDICATE OVERWHELMING CRITICAL PLUR

NEW YORK, April 12, 1930.—Latest tabulations of the results of Sigrid Onegin's record breaking tour of forty-two dates in thirteen weeks, indicate that this artist has been elected world's greatest contralto by an overwhelming popular majority. Great seaboard cities, New York, Boston, Los Angeles and San Francisco have tendered her unanimous critical support, and inland cities as well added to the tremendous volume of published approval. Analysis of early returns from key points follows:

CAPACITY IN NEW YORK

Sigrid Onegin, here on a sixth concert tour of three months, sang to a capacity house and many persons standing. She returned in glorious voice, a tone of "black velvet," with the dramatic vitality and musical intelligence already known to the host of admirers who heaped her piano with American Beauty bouquets. *New York Times, Jan. 27, 1930*

Yesterday afternoon another season's debut was accomplished by Sigrid Onegin. Her events have always been outstanding in the music schedule. Yesterday was no exception and her popularity was proved by the capacity audience that generously applauded and also generously presented her with gorgeous floral tributes. At some moments during her program, the auditor felt that her rich, velvety tones were almost superhuman. Her interpretations were glowing, gorgeous and delightful. *New York American, Jan. 27, 1930*

A large and adoring audience heard Sigrid Onegin in an exacting program. Much of it was rarely beautiful. We were amazed by the agility and elastic range of a voice that has deepened and matured into something great. *New York Herald, Jan. 27, 1930*

Sigrid Onegin gave her only song recital of the season. The usual large and enthusiastic audience seen at this singer's recitals was in attendance. Mme. Onegin's voice had its familiar power and sonority and she sang with the fine expressiveness so attractive and valuable in her interpretation. Each number was greatly liked. *New York Sun, Jan. 27, 1930*

STIRS WILD ENTHUSIASM

It is regrettable that Sigrid Onegin's recital yesterday should be her only recital this season. Her voice, of extraordinary beauty, power and range, and her almost unique technical equipment make it desirable that she should sing for us often. The contralto gave yesterday an astonishing exhibition of sheer virtuosity. Taken as a whole, this was one of the season's preeminent recitals and it stirred a capacity house to wild enthusiasm. *New York Telegram, Jan. 27, 1930*

HITS PEAK AT HUB

Mme. Onegin has been known for some years as a contralto with a golden voice of great depth. She is at the height of her powers. That a voice of this fullness, indeed a contralto, should show a degree of adaptness in coloratura, was probably not anticipated. But the coloratura was there. *Boston Evening Transcript, March 27, 1930*

PITTSBURGH 5th S

Plenty of contraltos but only one was demonstrated last night who again held her vast audience spellbound for more encores. How many gorgeous singer come here? We think it is her fifth concert that makes her the most favored and as she sang last night she is for five or more years. One Onegin will come here as long as in her body. She is the Schumann generation. *Pittsburgh Post-Gazette*

NO EQUAL—DET

There are a few absolutely unique voices in the sometimes clogging satisfactions which reside in music. Of Sigrid Onegin is one of them. Now before the American public equal. The unbelievable range of voice, the rich vibrant resonant lower tones, the bird-like clarity and the almost unblemished evenness between a gamut over which completely flexible control—all sense of style and an irresistible make Mme. Onegin unique among singers who come yearly to our city. *Detroit Evening Times*

7 ENCORES—BUF

The gifts Mme. Onegin possesses; physical beauty and vitality, sonority and a gorgeous voice of contralto's delighted audience for official program all too short. And long and the artist responds with encores, her extra numbers. *Buffalo Evening News*

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FILLED HALL—TORONTO

Sigrid Oegin succeeded in filling Massey Hall which is the gratifying experience of very few artists. Such an amazing amount of vitality went into her program that only a voice as easily produced as hers, and as perfectly placed, could have weathered the demands placed upon it. Mme. Oegin's voice is truly a remarkable contralto which blooms into the dramatic soprano and even coloratura range with apparent ease. It is voluminous and richly colored with a decided thrill in timbre. She did descending chromatic runs, trills, vocal embellishments and tricky intervals with an ease which indicated a vast technical reserve.

Toronto Mail and Empire, Jan. 24, 1930

COLUMBUS—WORTH \$1,000,000

That remarkable woman—with a personality worth a million dollars—a contralto voice now of velvet smoothness and now of golden fire, with a range of three notes over three octaves and a singing command of nine languages, sang last night before a capacity house. She is Sigrid Oegin, one of the real thrills of the concert season and certainly one of the great voices of the present day.

Columbus Evening Dispatch, Feb. 7, 1930

A GODDESS IN WINNIPEG

The voice is phenomenal. Range, quality, color and volume combine to produce a vocal organ which the writer has never heard equalled. It is on the occasion of a recital by Kreisler or Oegin that one realizes how pitifully inadequate are such words as singer (or player) as description of the ecstasied beings they are. If among composers, Wagner can be called a Titan, then Sigrid Oegin as a singer is a Goddess, no matter what accepted terms compromise the regular critical vocabulary.

Winnipeg Evening Tribune

3,500 IN MILWAUKEE

Sigrid Oegin returned to sing for some 3,500 persons and so enchanted them that it was with some difficulty she continued to end her program. And what a voice she has. The finest of its type in the world today, for although it is classified as contralto, it possesses every attribute of the organ tones of its genre, the mellow golden quality of a glorious mezzo and the higher tones of a dramatic soprano of the first rank.

Milwaukee Sentinel, Feb. 11, 1930

**Mme. Oegin is available for
Community Concert Associations**



BEST SINCE SCHUMANN-HEINK—CLEVELAND

A Cleveland concert audience had one of the surprises of the season last evening when Sigrid Oegin gave a recital. The large Philharmonic course crowd was present with many extras, so this remarkable diva received an enthusiastic and highly appreciative welcome. Most of us who never heard her before went to hear a contralto. We heard that and such a contralto has not sung in this city since Mme. Schumann-Heink was in her heyday. But much more, for she soars off into regions usually touched only by coloratura sopranos.

Cleveland News, Feb. 15, 1930

MIRACLE IN MINNEAPOLIS

The incomparable Oegin was again heard. Time and repetition are alike powerless to state the wonder of that great contralto voice. One is conscious of the artistry of the performer, and conscious of the beauty of the singing; but deep down, is the sense of awe that such an organ should have been granted a human being at all. The organ itself must be likened to the Mammoth Cave, Mount Everest and other miracles of the physical universe. It is nothing less than a phenomenon of nature.

Minneapolis Tribune, Feb. 6, 1930

AMBER BEADS—LOS ANGELES

Sigrid Oegin, contralto, entranced a packed audience last night. This singer is possessed of tremendous technical equipment, her voice is one of extraordinary range, and she is an effective, gracious actress. She is a coloratura-contralto supreme. That quality was like a beautiful string of perfectly graduated amber beads.

Los Angeles Record, Mar. 5, 1930

RAINBOW IN PORTLAND

Sigrid Oegin's voice is as rich as the rainbow with color of every tint. It is the rare ideal contralto, of marvelous flexibility and amazing range that never in the slightest degree loses its rare basic quality of ravishing beauty.

The Portland, Oregon, Journal, Mar. 12, 1930

MUSICAL BUREAU - - 33 West 42nd Street, New York City

Victor Records

Charlotte Lund Opera Company Gives Cinderella

It has long been the privilege of a few fortunate children to hear perhaps two or three operas a season that would interest them. This year, however, Charlotte Lund has presented a series of operas at the Town Hall, New York, planned especially for the youngsters, the latest opera being Cinderella on April 5. As Mr. Schelling has initiated large youthful audiences into the delights of symphonic music, so Mme. Lund has introduced them to opera. Another point of similarity between these two series is the intimate appeal made to the children, making them feel that the performances are theirs and that they can take part. For instance, the children got a real thrill out of actually waving to Cinderella as she drove off in her golden coach. There was a point of contact that made them feel it was real. And the ballet, composed largely of children, made a strong appeal. Cinderella or Cinderella, a fairy opera, was in the nature of a real novelty. So far as could be ascertained, it had never before been produced in this country. The music,

by Massenet, is very charming, and the whole opera so delightful that it is hard to understand why it has taken so many years to get to the children here.

Lillian Gustafson, a beautiful Cinderella, caught the fancy of the children both for her portrayal of the role and also for her singing. Oliver Stewart was a handsome Prince Charming and sang his part effectively. A sympathetic father was portrayed in both voice and manner by H. Wellington-Smith. Madge Cowen graced the role of Fairy Godmother well, and Aleta Dore again won appreciation for her dancing and for the ballet which she had trained so excellently. There were minuets, fairy ballets, rose ballets, Spanish dances, Italian gypsy dances, and so on.

An important feature of the entertainment at the Prince's court was a harp solo, played by Mildred Dilling. Miss Dilling was heard in a composition of her own called At the Fountain, a very effective and delightful number.

Mme. Lund, in her spontaneous manner, told the story before each act.

The children evidenced heartily their enjoyment of the opera.

EARLE LAROS

Pianist-Conductor

As Soloist: Cincinnati Orchestra

(Rachmaninoff Concerto)

"Any composer of piano music would have reason for gratitude to have his work interpreted by an artist like Mr. Laros."

—Cincinnati Enquirer.

RECITAL MANAGEMENT ARTHUR JUDSON

Steinway Building, New York City

Steinway Piano

Kansas City Music Festival in May

The Kansas City Music Festival will be held from May 7 to 10 inclusive. It will be given by the Kansas City-Horner Conservatory each evening at eight fifteen, at the Shubert Theater.

This is by far the most pretentious offering in Kansas City by this school and great interest has been manifested. The program of events lists the following attractions:

May 7, concert by the Conservatory Symphony Orchestra, Forrest Schulz conductor, Carl Busch guest conductor, and Maurice Dumesnil, pianist, as soloist.

May 8: Enter Madame, a comedy, by the players from the School of the Theater, with Juliette Grebin in the title role, Herbert L. Drake, director.

May 9: The Ensemble Club will present Carl Busch's Sir Galahad, supported by a string orchestra of forty players, Henry Gorrell, conductor, and Stanley Deacon, guest artist. The second part of the program will be a recital for two pianos by Maurice Dumesnil and John Thompson.

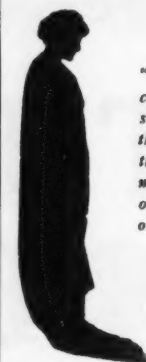
May 10: A dance recital by Sylvia Tell, American premiere danseuse and her School Ballet of 150 dancers, supported by a symphonic orchestra of fifty players, Forrest Schulz, conductor.

The Kansas City-Horner Conservatory is proud of the list of attractions it is offering for this event. The programs have been arranged with the idea of revealing the fine musical resources of Kansas City.

The Festival draws from a student body of 3,500 and also 100 teachers and is happily arranged to give some expression to the work of many of the departments of the institution. The services of 400 persons have been secured for this undertaking.

American Operatic Players to Have New York Season

The American Operatic Players presented Flotow's Martha before the Century Theater Club in the Grand Ball Room of the Hotel Commodore on March 28. It was a delightful performance, all of the singing actors giving splendid account of themselves. The thread of the story was carried consistently in the shortened version, and one was scarcely aware that chorus parts were omitted. The well chosen cast included Margaret Northrup, Rosalie Erck, Richard E. Parks, George Brandt and Foster Miller. Excellent orchestral support was furnished by Minabel Hunt, pianist; Florence Fisher, violinist, and Mildred Sanders, cellist.



"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
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New York

Mason & Hamlin Piano Used
Aeolian-Vocalion Records

The American Operatic Players plan to give performances at the Cherry Lane Theater in Greenwich Village during the first week in May. Among the operas to be presented are Gounod's Faust, Frank Patterson's Beggar's Love and Flotow's Martha. The Players are under the management of the National Music League.

TUNE IN STATION WOR
Kennedy Freeman—Pianist
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La Goya in her gold lace costume for her dance, "Espania Mia."

The vast auditorium of Carnegie Hall, New York, was filled to capacity by an enthusiastic multitude, Friday evening, April 4, at her season's farewell recital by

The Incomparable

CAROLA GOYA

Spanish Dancer Extraordinary

who climaxed her most successful season by presenting 18 of the most alluring and colorful classical, gypsy and modern Spanish dances in her unparalleled repertoire, each in a different ravishing costume.

COMMENTS ON THIS TRIUMPH BY LEADING NEW YORK PAPERS

The offerings of La Goya have primarily the freshness and impetus of youth. They present also a seductive measure of Old World sophistication, for surely the dancer garnered her typical Iberian atmosphere and virtuosity not far from where the castanets are at home. Miss Goya knows all the Spanish tricks of shoulders, hips, and heels, and is artistic enough to add many other details whose originality stamp them as her own creations. She puts grace, fire and story suggestion into all her performances. The audience fell under the Goya spell and showered the dancer with the warmest kind of plaudits.

Leonard Lieblich in New York American.

Carola Goya's gala season's farewell last evening at Carnegie Hall was a kaleidoscopic affair of whirling skirts, snapping fingers, tapping heels, singing castanets,—a whirlwind exhibit of eighteen beautiful and varied costumes, in a melange of all the arts and artifices of Spain. Miss Goya is primarily gifted in stage technique and knows the value of background and support. Her beauty is eye-filling and her charm potent. The long program had many high lights, including many peasant and traditional dances of Spain together with her own compositions to modern Spanish music. A very large audience bestowed upon her applause and flowers.

New York Herald Tribune.

Goya ends her season with ecstasies—Spanish dancer gets plaudits of filled Carnegie Hall.

New York Telegram.

Miss Goya's costumes were as colorful and varied as ever, her sensuous charm and rhythmic grace as much in evidence.

New York Sun.

Carola Goya has won a large following and last evening as usual the huge hall was filled and her dancing was received with enthusiasm.

New York Times.

An audience which packed the vast auditorium to its full capacity watched the graceful and lovely sylph in her widely varied costumes. Through a score of dances, some little classics, La Goya thoroughly earned her right to popularity. She has ideas of her own which she projects with individuality and imagination.

New York Telegraph.

PITTSBURGH ENTHUSIASTICALLY ENDORSES NEW YORK'S JUDGMENT UPON CAROLA GOYA

The sound of castanets drowned out the rain last night at Carnegie Hall when Carola Goya gave one of the most beautiful exhibitions of Spanish dancing ever seen in this city. The cognoscenti were well repaid for padding out in the rain—in their limousines. Miss Goya does not limit herself to interpretations dependent on the castanet as does her famous predecessor La Argentina. With more variety of form and limitless opportunities in costuming she succeeded in creating on the cold stage of the music hall the semblance of Sunny Seville. The audience was not slow to realize the privilege of seeing so great an artist and was won to genuine enthusiasm.

Pittsburgh Post-Gazette.

Carola Goya won her way immediately into the good graces of the audience with her dancing the steps of classic and modern Spain and her pantomiming the life of her gypsies. Close on the heels of La Argentina there were bound to be comparisons. Perhaps La Goya is less subtle in her grace, but surely she has more variety, is almost as eloquent with her castanets, and has studied more deeply the dances of her people. Her rhythms are as delicate as the shadings of her castanets.

Pittsburgh Sun-Telegraph.

There is real art about Carola Goya, no matter what she may be doing, her every movement is purposeful. Her facial expression is full of sparkling animation and her costumes gorgeously alluring. She is the perfect pantomimist. Miss Goya is every bit as good as La Argentina who has appeared in Pittsburgh on sundry occasions. She gave sixteen dances, with as many changes of costume. The affair brought out a very large audience.

Pittsburgh Press.

James B. Pond is now personally booking La Goya's tour for the season of 1930-31.

Her tour of South Africa for summer of 1931 is already completely booked.

For dates and terms, United States and Canada, address The POND BUREAU, 25 WEST 43RD STREET, NEW YORK

Edwin Franko Goldman Presides at First Annual Convention of the American Bandmasters' Association

John Philip Sousa Honored Guest—\$1,000 Proceeds of Gala Concert
to Be Presented to Composer of Best Band Number Written
During Ensuing Year—Members Hear Special Program
Given by Cincinnati Symphony Orchestra Under
Reiner—Convention Lasts Four Days.

The first annual convention of the American Bandmasters' Association, Edwin Franko Goldman, president, was held at Middletown, Ohio, March 13 to 16. In outlining the aims of the association, Mr. Goldman said: "We must influence composers to write seriously for the concert band ensemble; we must collectively raise the playing standards of the concert band; we must make every attempt to govern the ethics of our profession; we must convince the public everywhere that the concert band, by the educational, entertainment value and uplifting effects of its programs, is entitled to their enthusiastic support."

At the first meeting of the association Mr. Goldman introduced Frank Simon, conductor of the Armco (American Rolling Mill Company) Concert Band of Middletown, who were the hosts of the convention. Mr. Simon outlined the program for the convention in detail, and the visiting bandmasters soon realized that every effort had been made to ensure the success of the entire four days.

During the morning session Mr. Simon presented Bennett Chapple, vice-president and publicity director of The American Rolling Mill Company, who greeted the members on behalf of ARMCO.

In his words of welcome Mr. Chapple remarked: "I am tremendously interested that you have honored Middletown by making it your first meeting place. I think great things will come out of just such a movement." In speaking of the fine part a band plays in industry, Mr. Chapple said, "If you have a happy, contented organization you have the real things of life. We realize today the man not only works at his job but he has his hours of recreation. If we have things that appeal to him we are rounding out his life and bringing him happiness and joy."

Victor J. Grabel, secretary of the association, read an excellent paper on Revising Published Band Arrangements. Co-operation with the publishers, said Mr. Grabel, is the key to this situation.

Early Friday morning the delegates of the convention arose to meet the train which brought Lt. Comm. John Philip Sousa, the beloved honorary life president of the American Bandmasters' Association. The Middletown High School Band of sixty pieces was enthusiastically playing the strains of a Sousa march as the train pulled in, and the school boys registered the thrill of their lives as the venerable dean of all bandmasters picked up the baton on the station platform and directed them through his Stars and Stripes Forever. The parade from the depot to the hotel was the occasion for much enthusiastic cheering.

The official welcoming banquet to the American Bandmasters' Association was given Friday evening by the Middletown

Bureau of Municipal Music. Among the two hundred and fifty guests were Dr. Edgar Stillman Kelly, noted American composer; Dr. Boyd, president of Western College; Bertha Baur, founder of the Cincinnati Conservatory of Music; Roy Hornikel, manager of the Cincinnati Symphony Orchestra; Ruben Lawson, personnel manager of the Cincinnati Symphony Orchestra; Blanche Greenland, editor of the Fine Arts Magazine, and Mr. Breilmeyer, editor of the Cincinnati Enquirer, in addition to the bandmasters.

Saturday afternoon the guests were taken to the concert of the Cincinnati Symphony Orchestra where a special program had been prepared by the noted conductor, Fritz Reiner. Mr. Reiner extended to Mr. Sousa a unique courtesy as he brought the world's greatest bandmaster to the stage to conduct two of his most famous marches, El Capitan and Stars and Stripes Forever. The response was a spontaneous outburst of enthusiasm.

The great climax of the convention came Sunday afternoon when the ARMCO Concert Band of sixty artists presented a most extraordinary concert.

For the first time in musical history the leading bandmasters of a continent each in turn conducted a great band in a gala concert under the same roof. Mr. Harding opened the concert with the overture, La Princesse Juane, of Saint-Saëns. He was followed by Mr. Grabel, who had chosen Charles Gates Dawes' Melody. Then came Capt. Hayward of the Toronto Concert Band with his own brilliant Patrol, The Khaki Review. Edwin Franko Goldman made a wise choice in Finlandia, by Sibelius, and the band responded with one of its most stirring performances. Lieut. Benter conducted his own military march, Irresistible, and then came Capt. Charles O'Neill of the Royal 22nd Regiment Band of Quebec and Senior Bandmaster of the Canadian Army; he played his own poetical overture, The Knight Errant.

As Mr. Sousa stepped out on the stage he was greeted with a thunderous applause. He directed his own epic suite, Dwellers of the Western World. That Mr. Sousa was delighted with the ARMCO Band was very much in evidence by his sly smile and twinkling eye. In speaking of it he said, "It was remarkable," and praised its symphonic structure. Peter Buys, of the Hagerstown Municipal Band, had written a new and inspiring march especially for this occasion called the ARMCO Iron Master. After the intermission all of the visiting bandmasters took their turn in conducting their favorite compositions, being personally introduced to the vast audience by Conductor Frank Simon of the ARMCO Band.

A great ovation came as Ernest N. Glover,

Another American Opera for Metropolitan

General Manager Giulio Gatti-Casazza has announced that the Metropolitan Opera Company has accepted for performance an opera composed by Dr. Howard Hanson, director of the Eastman School of Music at Rochester, N. Y., to a libretto entitled Merry Mount, by Richard L. Stokes, music editor of the New York Evening World. The work is scheduled for production during the season 1931-32.

Mr. Hanson is the composer of a Nordic Symphony, Pan and the Priest, Lament for Beowulf, and other works, which have been frequently performed in this country by major symphonic and choral organizations. At the age of thirty-two he has become known as one of the most gifted of contemporary American composers. His musical training was completed at the American Academy in Rome, and his latest work, a Romantic Symphony, as yet unperformed, was commissioned by Serge Koussevitzky for next season's semi-centennial celebration of the Boston Symphony Orchestra.

The libretto is not an adaption but an original dramatic poem, based on an incident in the history of colonial Massachusetts. It is in three acts of six scenes. The first act and part of the second were written in this city. Mr. Stokes completed the book last summer.

manager and assistant conductor of the ARMCO Concert Band, brought Edwin Franko Goldman on the stage and presented him with a beautiful gold medal presented by the ARMCO Concert Band in compliment to Mr. Goldman's inspired leadership as the founder and first president of the American Bandmasters' Association. Mr. Goldman responded with On the Mall.

A dinning ovation of cheering and hand-clapping from a standing audience filled that proud moment when Frank Simon pinned a medal from the ARMCO Concert Band on the coat of his beloved old bandmaster, the noted Lt. Comm. John Philip Sousa. In a voice choked with emotion he said, "This is the happiest moment of my life to pin this medal, the gift of the ARMCO Concert Band, on the coat of my old bandmaster, the fount of my inspiration." Mr. Sousa responded with four of his stirring, immortal marches.

Another moment to be recorded with special interest was the placing of a check for \$1,000 in the hands of the association treasurer, A. Austin Harding. This check represented the proceeds of the concert, to be awarded to the person who writes the best composition for the concert band during the ensuing year. In accepting this check Mr. Harding expressed confidence that it would be instrumental in encouraging better band music in the future.

The following officers and members of the American Bandmasters' Association were present at all festivities: Lt. Comm. John Philip Sousa, honorary life president; Edwin Franko Goldman, president; Capt. Charles O'Neill, vice-president (Royal Canadian Regiment Band); Victor Grabel, secretary, (Continued on page 33)

Schumann-Heink Sues for \$75,000 Talkie Damages

Ernestine Schumann-Heink has started suit against Edwin Carewe, talking-picture producer, for \$75,000 damages for breach of contract for the production of four singing films. The noted contralto alleges that Mr. Carewe signed an agreement by the terms of which she was to have acted and sung in four films, the first of which was to have been produced last February. She was to receive \$75,000 for the first picture and \$90,000, \$100,000 and \$125,000, respectively, for the remaining three.

Another Maazel Sensation

(By special cable)

Copenhagen.—Maazel had a sensational debut here recently and was recalled twenty times with eleven encores. The pianist also made a deep impression in Stockholm and Oslo. He will appear in Holland and Belgium the end of April. C. A.

Martinelli's Presence of Mind Averts Panic

(By special telegram)

Seattle, Wash., April 4.—Last night, during concert at Meany Hall, panic was averted through Martinelli's presence of mind. Through short circuit in wiring caused by high winds, the fire alarm in auditorium went off which caused audience to stampede and struggle for exits. Meanwhile Martinelli continued singing and by his calm manner avoided serious panic while trouble was fixed. E. H.

Ganz Scores a New Milwaukee Triumph

(By special telegram)

Chicago, Ill., April 7.—Ganz scored such a triumph with the Milwaukee Philharmonic Orchestra on December 8 last in the Rachmaninoff second concerto that he was re-engaged to play the Tchaikovsky first concerto on April 6 before the same audience of three thousand persons. His success was even greater than at his first appearance and the audience forced him to play several encores. W. F. T.

Philadelphia Civic Opera Company Suspends Activities

According to an announcement made by Mrs. Henry M. Tracy, president and general manager of the Philadelphia Civic Opera Company, at the last performance this season on April 3, that organization has decided to suspend all activities hereafter. Mrs. Tracy declared that the company does not owe one penny and never has, but owing to the excessive costs of production which make it impossible to operate on less than \$100,000 a year, which amount does not seem forthcoming, in order to maintain that high principle for which it has stood during its seven years of existence, the company will disband rather than incur indebtedness. Not only in its principle of operation, but also in its performances has the Philadelphia Civic Opera Company stood for the finest, and its withdrawal undoubtedly will be regretted by many.

Pope-McArthur Wedding

Blanche Victoria Pope and Edwin McArthur, New York accompanist, were married in New York City on March 4, it is announced.

Father Finn to Have Master Class at Chicago Musical College Summer Session

Director of Famed Paulist Choristers to Instruct Class in Choral Technique and Liturgical Music.

Father Finn, director of the Paulist Choristers, and unquestionably one of the foremost authorities in the world on Liturgical and choral music, has been engaged for the Summer Master Session of the Chicago Musical College.

The Paulist Choir was organized by Father Finn twenty-six years ago in Chicago. The organization soon attracted very wide attention and shortly after made a transcontinental tour which was an outstanding success. A second American tour followed, and this was succeeded by a European tour.

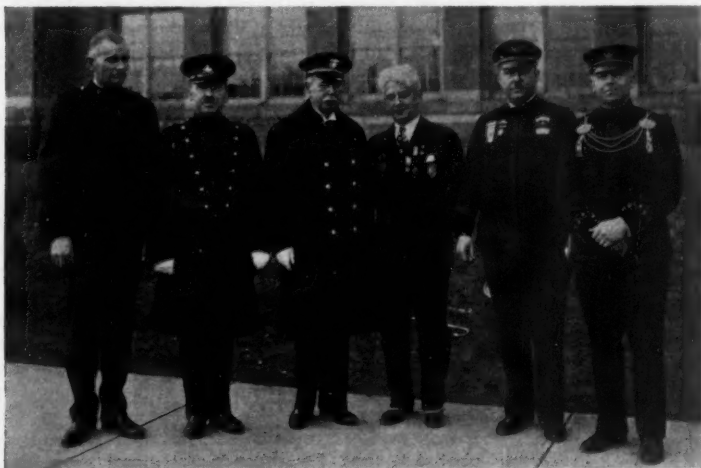
The choir attracted the attention of Pope Pius X and won for Father Finn a papal decoration and the degree of Doctor of Music.

Critics throughout America and Europe have declared the choir to be one of the greatest organizations of its kind.

The voices have been selected and trained to a superlative degree of beauty and smoothness. Father Finn particularly understands the voices of boys and adolescents. He has grasped in its entirety the grandeur and sublimity of the classic a capella singing and has refined it consummately.

In addition to the advanced class which he will give in choral technique, he will conduct special classes in liturgical music for the benefit of musicians active in the Roman Catholic and Episcopal churches. The Gregorian chant, the medieval polyphonic school and the modern styles will all be treated and he will also devote attention to organ accompaniments for choral organizations.

Father Finn is a native of Boston and studied with Samuel Brenton Whitney, the famous organist of Mission Church, Boston. D.



OFFICERS OF THE AMERICAN BANDMASTERS' ASSOCIATION

at the first annual convention, Middletown, Ohio, March 13, 14, 15 and 16, 1930. Left to right: Victor Grabel, secretary; Lieut. Chas. O'Neill, vice-president; John Philip Sousa, honorary life president; Edwin Franko Goldman, president; Frank Simon, director; A. Austin Harding, treasurer.

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NEW YORK APRIL 12, 1930 No. 2609

Of all the New York recitalists this season not one
was really bad. How times have changed!

Brahms was on tap with a vengeance all week in
New York. It is, all told, a surpassing musical brew.

Among the nearly unemployed on concert pro-
grams are Mendelssohn, Grieg, Bruckner, Mahler,
Rubinstein, and Moszkowski.

Music has been called the handmaiden of the arts.
In the current rise to popularity of the dance re-
citals music plays the part of the footmaiden.

In another week the Metropolitan Opera will
have closed its season. It has enjoyed a winter of
artistic success and financial prosperity. Evidently
the general business depression made the citizens of
this town hungry for lyrical consolation.

The lost manuscript of Offenbach's hitherto un-
produced opera, Mariella, has been discovered in a
private collection in Germany and the work is to have
an early production there. As a rule, resurrected
"lost" musical works do not justify their recovery
from oblivion. Bach and Schubert were the only
exceptions in that regard.

Begin to get ready for your Stadium frame of
mind. The season there of eight weeks will open
July 7 and continue every evening through August.
Willem Van Hoogstraten, returning for his ninth
consecutive year, is to conduct the first three and the
last two weeks, while Albert Coates will lead the in-
termediate three weeks.

It is reported that the Breslau (Germany) Opera
will close its doors soon, as the city exchequer seems
no longer able to make up the yearly deficit. Some
enterprising American city ought to import the en-
tire Breslau organization and start a ready made
permanent opera of its own. No doubt the singers,
orchestra, conductors and general equipment could
be had cheap.

Before his departure for America, Artur Schnabel
played in Berlin to the Volksbühne, a workingmen's
association. The pianist chose Schubert's posthu-
mous sonata in C minor, Mozart's F major sonata
and Beethoven's work in the same form, opus 106.
It seems that either the German workingman is
highly cultivated, musically, or Mr. Schnabel does
not stoop in the slightest degree to the level of his
audience. It is interesting to conjecture how many

American workingmen would attend and sit through
such a program.

The first performance of Puccini's La Boheme in
Berlin (circa 1898) elicited a demonstration in which
applause and hissing were about equally balanced.
As Italy had no hand in the Boer War, in which
Germany sympathized with the South Africans, the
writer is still wondering what incited the hissing.

The Los Angeles Times has an article about L. E.
Behymer in its March 23 issue, one of a series of
Personal Glimpses of Famous Southlanders, by Lee
Shippey. The article gives a fair enough picture
of Behymer's splendid work in bringing musical
artists to the Southwest, but it is written in a cheap
and silly newspaper style that makes dear old "Bee"
look like a mountebank or circus performer, not to
say faker. It is unfortunate that so much levity
should be attached to a biographical sketch of a
man whose life has been so useful to art.

"I see by the papers," as the immortal Mr. Hen-
nessy used to say, that Howard Hanson and Richard
L. Stokes, music critic of the Evening World, have
written an opera, called Merry Mount, to be pro-
duced at the Metropolitan next season. The libretto
is based upon incidents in the history of Colonial
Massachusetts. Both gentlemen are accomplished
practitioners and it will be interesting to see and hear
the result of their collaboration. An advantage the
new work may look forward to, lies in the fact that
there will be one critic less to pass judgment upon it.

Last week a suit was filed by a young man against
the Metropolitan Opera Company for \$40,000 dam-
ages he claims to have sustained by being accident-
ally locked in the opera auditorium after a Meister-
singer performance two years ago. His father, for
some reason or other, considers himself damaged
to the extent of \$10,000. If the plaintiffs should
win this suit for the full \$50,000 claimed, the moral
effect on aspiring opera singers might be momentous.
Why study for years at tremendous expense in the
hope of becoming an opera star who can command
some \$3,000 for an appearance at the Metropolitan
when people who cannot sing at all can get \$50,000
for a single disappearance at the same opera house?

Musicians should beware of the present timid rise
of stocks in Wall Street. Many of the tonal fra-
ternity were all but ruined when the recent specu-
lative crash wiped out their marginal holdings. The
tendency of human nature is to forget quickly, and
there may be some musicians rash enough to con-
sider throwing good money after bad. Musicians
know nothing of stocks or Wall Street methods.
They should stay within their own sphere of legiti-
mate activities in the world of tone. For a long
while before the Wall Street disaster materialized,
the MUSICAL COURIER advised its readers to stop
stock speculation. Musicians who did not heed
that tip were severely hurt financially. The same
admonition still holds good. Put your savings in
the bank and stay out of Wall Street.

Open air concerts have long been among the main
solaces of New Yorkers whose affairs necessitate
their remaining in the city during the summer
months. Many thousands each year enjoy the Sta-
dium concerts, the Goldman Band concerts in Cen-
tral Park and the Kaltenborn concerts in the same
place—not to mention the various other band con-
certs throughout the greater city. The only orches-
tral concerts (as distinguished from band concerts)
that are being offered open air audiences by the city
are those of Franz Kaltenborn and his excellent
players, and it is exceedingly regrettable that the
Park Commission has seen fit in the past couple of
years to reduce their number to almost a minimum
—much to the regret of Mr. Kaltenborn's almost
countless friends and admirers. This popular or-
chestral leader is one of the pioneers of summer
evening concerts, and won great renown and success
in that field at the St. Nicholas Rink many years
ago. He is a great favorite with Central Park audi-
ences since about twenty years, and there is still a
great demand for him. This summer the Goldman
concerts will not start till June 15 and they will con-
tinue up to August 24. Last summer Kaltenborn
was assigned only eight concerts by the Park Com-
mission, much to the disappointment of many thou-
sands. It is to be hoped that this season he will be
requested to officiate from the beginning of June
till the sixteenth and again from August 24 till
Labor Day. Assuredly the appropriation for park
concerts would easily cover such an expenditure,
especially in view of the fact that the Goldman con-
certs are privately financed.

McCormack and the Art of Singing

Robert E. Sherwood writes an interesting ar-
ticle in the New York Evening Post about John
McCormack and his sound film, Song o' My
Heart. Mr. Sherwood says among other things
that McCormack's singing contributes to the pic-
ture's success, "but," he adds, "I doubt very
much if it would have succeeded so well in a
more elaborate setting. It was Mr. McCormack
himself who realized this, and who steadfastly
refused to involve himself in anything remotely
resembling an extravagant musical show. He
would not consent to be converted by the phony
alchemy of Hollywood into a romantic lover.
He rejected every standard plot that was sub-
mitted to him. With the result that Song o' My
Heart is practically plotless and, therefore,
simple and thoroughly charming."

Further on Mr. Sherwood says, "John Mc-
Cormack has considerably more than a beauti-
ful voice; he possesses an absolutely super-
human amount of good sense. That which he
put into Song o' My Heart is no more important
than is that which he kept out of it." This same
observer speaks further in similar vein. He
says: "Although Mr. McCormack sings a dozen
times in the picture, he imposes no strain on
the audience's ear drums. His songs are intro-
duced casually, and have been recorded per-
fectly on the ever-improving Movietone. To
hear Mr. McCormack sing Eugene Field's Little
Boy Blue is to undergo a genuinely harrowing
emotional experience. Incidentally, there is
none of the 'Sonny Boy' taint in Mr. McCor-
mack's rendition. He does not sing with a
mechanically broken heart; he sings only with
the sincerity of an artist."

In the New York Evening Sun, Mr. Hender-
son also writes of McCormack. He says: "If
there was ever a brilliant object lesson in any
department of art, it has been furnished by John
McCormack. Do you hear of people always
talking about his voice? Assuredly not. What
you do hear people talking about is John Mc-
Cormack. The indelible imprint of a person-
ality has been made on both sides of the Atlan-
tic. And that personality embraces a musical
style which is the legitimately begotten product
of the personality. The musical style is the
vocal revelation of the heart of John McCor-
mack. Probably some realization of that fact
was what caused his managers to name his pic-
ture Song o' My Heart."

What is also probable is that McCormack in
picture form will cause many people to realize
some of the things which Mr. Sherwood and
Mr. Henderson point out. A few who know
McCormack will have understood these things
already. They have appreciated the fact that
McCormack has good sense, good taste, extra-
ordinarily keen artistic feeling and thoroughgo-
ing modesty; that he would never descend to
the theatricism of a "mechanically broken
heart," and that he has one of the most impres-
sive personalities on the stage.

But McCormack has been associated so long
with the concert platform that most people think
of him merely as one of the world's most eminent
singers, and much of what he has done, both in
the selection and the interpretation of his pro-
grams, has been attributed to musicianship.

The Movietone will bring him before a great
many people in a setting that will associate him
with the things of ordinary life, in pictorial as
well as musical form, in a manner easily un-
derstood, and it will be seen that McCormack fits
into these things as only a man of a fine person-
ality and of a loving and sympathetic nature
could.

Critics had already discovered and stated that
McCormack could only have won his supreme
success as a singer by possessing extraordinarily
deep sympathy, a sympathetic nature that felt
instinctively the entire inner meaning of the
words and the music that he sang. But it is
probable that, for those not trained as critics,
something in the way of a picture of homely
scenes might be necessary to bring this fact
home to them—this fact: that McCormack and
his art are one.

Variations

By the Editor-in-Chief

To all the musical world, and especially to the oldsters, the passing of Cosima Wagner came as a deeply sentimental shock last week.

Any contemplation and summarizing of her career would mean the retelling of the greater part of the lives and doings of Liszt, Von Bülow, and Wagner. Such a monumental task shall not be attempted in these lines. The great story, with Cosima's role in it, stands written enduringly in the books for all those who care to search.

What you will be able to get from those books, however, lies in your method of approach and your preconceived mental portrait of Cosima and her activities. The authors are about equally divided pro and con on the subject—the con camp predominating slightly. Even in the attacks, however, an undercurrent of admiration for the great Cosima is strikingly evident.

It should not be forgotten, and will be more clearly realized with the passing of time, that most of the diatribes against Cosima were penned by persons who had selfish motives, either those of gain, glory, or revenge. When Bayreuth blazed at the zenith of its importance, countless intriguers, manipulators, sycophants, and climbers, were trying to get a place for themselves in the new sun that flooded the world of music. Between those hordes and the busy Wagner stood Cosima, alert, understanding, shrewd, and implacably ambitious to keep all the fame and profits in the family.

She made countless enemies, particularly after the death of the liege lord, Richard, had placed the sovereign power in her keeping. Those enemies, whenever they could wield a pen and find a publisher, were not slow to wreak vengeance on the strong-willed woman who ruled single-handedly with such unswerving purpose.

Her justification lay in her fanatical devotion to a great cause whose leadership fell to her as a sacred trust. She was a zealot with a terrific sincerity which often led her into an immoderate show of force in order to retain possession of her priceless artistic heritage.

Remember always that Cosima was no interloper, no usurper. She had been more than mistress and wife to Wagner; she was also his confidant, executive aide, even his artistic counsellor and collaborator. He submitted his librettos to Cosima, and she gave criticisms and suggestions. Acting upon her judgment, he made changes and elisions. Her literary acumen was fortified by musical insight, for Cosima was not only an excellent pianist, but also had in her youth grasped the Wagner idea from association with those tremendous musicians, Bülow and Liszt, respectively her husband and father.

When she finally met Wagner and became affiliated with him, she could not have been better prepared than she was to help him develop his ideas and carry his great work to a successful conclusion.

The literary ghouls have been digging deep to exhumate documents and letters showing that Minna, Wagner's first wife, is unjustly pictured to posterity in the composer's autobiography; and attempts also have been made to perform a belated autopsy on the friendship between Wagner and Mathilde Wesendonck, in the effort to prove it a liaison of passion rather than a poetical rapprochement. In both cases Cosima is accused of having expunged true facts, of changing records, and of inspiring Wagner to declarations which, at the expense of Minna and Mathilde, made Cosima appear to be the real source of female inspiration in his life.

All such ghoulish researches serve only the ends of gossip, and an impartial world will ultimately be able to discern the truth and to give Cosima her deserved tribute of greatness.

It cannot be denied that she tampered with the book which Wagner called *My Life*. It is not a volume of confession but a document of concealment. Its contents belie known facts and authentic written proofs imbedded in existing and available letters.

We know, however, that Minna was mentally and musically an uncultured person, and ministered to the man Wagner without influencing him as an artist; that he did his earlier work in spiritual aloofness although he was living with Minna; that he finished his greater masterpieces during his period with Cosima; and that he undoubtedly conceived *Tristan and Isolde* during the heat of a genuine passion for the exquisite and fragile Mathilde.

For those who like to delve into such matters (and they are conceivably seductive and spicy) the details, sagely considered, will always resolve themselves into the four cardinal high points just outlined. But to most of us, the logic of the matter consists of the fact that Wagner's deathless masterpieces came from the inspiration of his own genius.

Regarding the "traditions" which Cosima is reproached for, as having imposed upon the actual Bayreuth performances of Wagner's works during her artistic direction of the Festivals, who shall say whether those traditions are true or false? No one could know, except Cosima, what she and Wagner discussed in their countless hours of privacy, and she was proverbially not loose of tongue or given to confiding in outsiders.

The chief objections to Cosima's "traditions" seem to have come from singers and conductors who may have thought to grasp power in Bayreuth when the master died, and suddenly faced the amazing realization that his executive mantle had fallen upon a woman courageous, capable, and of stern and unflinching action.

Cosima played a marvelous role on a glamorous stage and amidst phenomenal personalities. She was strong enough to keep the role and the glamor alive, and to retain her place after those towering personalities had passed from the scene. She is one of the remarkable women of all times.

No one who ever met her failed to fall under her spell. There are recorded many admiring estimates of her mental power and her queenly authority, written by leaders of music, literature, science, politics. She was in every way worthy to have lived and worked with Bülow, Liszt, Wagner, and the other reigning mentalities of the most brilliant period of musical history.

It was a time of giants and makes us sigh with regret that we are passing our own tonal era in a world of pigmies.

How the figure of Bülow looms ever larger upon the canvas of the past. His was the noblest motive of them all. He loved Cosima deeply and she loved him until she met Wagner. With her keen instinct and her familiarity with genius she recognized that he overtopped every other man of her time. Instantly she saw her chance for the greater life which she could not live with Bülow, and she hesitated not at all and stepped forth boldly at Wagner's side.

The illegality of the association meant nothing to Cosima, descended as she was. Her mother (the gifted Countess-authoress, D'Agoult) and her father, Liszt, had lived in free love and brought children into the world; Cosima consorted with Wagner and bore him offspring. Bülow, the adorer of Wagner, the artist, forgave Wagner, the man, even though he spoke to his friends at first about shooting the betrayer of his home and his friendship. Later, after the birth of the eloping couple's son, Siegfried, Bülow freed his wife legally and she and Wagner were married. Her former husband continued to be the leading exponent and interpreter of the orchestral scores of his successor.

Proud, reticent, eccentric, Bülow rarely discussed the circumstances that separated him from Cosima. It is known, however, that he suffered a deep shock and a grievous wound of the heart.

Wagner, for his part, took his friend's wife as he would have taken Mathilde, the wife of his benefactor, Wesendonck, if that gentleman and Minna had not acted with promptness and coercion. Wagner's lengthy record of gallantry is singularly ungallant. His autobiography shows that he even tried to minimize in Cosima's eyes the significance of the role Mathilde had played in his life. It was a gesture of prudence—he never was chivalrous—for Wagner to make Cosima regard the friendship as platonic, but it was the act of a heartless ingrate to belittle the part Frau Wesendonck had played in the building of *Tristan and Isolde*. He discussed its processes with Mathilde, herself a sensitive poet, as thoroughly and ardently as ever he poured himself out to Cosima on the subject of *Götterdämmerung*.

Wagner's immortal musical trilogy, artificially constructed, had no plot, development, or climax more absorbing or exciting than the domestic trilogy which linked him with the three women who successively accompanied him along the path of his life.

Oscar Thompson, in his *Evening Post* screed of April 5, hits on a vital idea when he says that with

Cosima Wagner gone, the Bayreuth pilgrims of this year "are linking quite another name with Wagner's—that of Arturo Toscanini."

Bayreuth could do nothing better artistically or from a business standpoint, than to star Toscanini as its leading personal attraction. Dr. Muck remains to be reckoned with, of course, but as he is now seventy-one years old, his active future as a conductor must necessarily be limited. Siegfried Wagner is the sole survivor of the Wagners in the artistic direction of the Festival. He has not made his mark as an authoritative leader of the works of his celebrated father.

Time was when Siegfried and his late mother, rich and powerful, brooked no outside voice in the management or musical conduct of the performances at Bayreuth. The war changed all that, with the Wagner fortune swept away, and foreigners disinclined to visit Germany.

That country has won its way back to the regard of the world and Siegfried has seen the light of reason in his desire to rebuild the Wagner finances. The Festival itself, in abeyance during the war, was resumed after the conflict, and with no loss of prestige but with some degree of diminished popularity.

The recent renaissance of Wagner furore all over the world has given the Bayreuth Festival a chance to approach its former brilliant importance. To reach it quite and perhaps even to surpass it, no better move could have been made than the affiliation with Toscanini.

He should, however, be not only the conductor in Bayreuth, but also the artistic head, with Siegfried Wagner (who has a wealth of specialized experience) as his associate in the general direction.

In the *Morning Telegraph* of April 3, Beau Larmes writes in his column called *More Ignorance On My Part*: "That oboe—the musical instrument—is not pronounced obo, the way an Englishman would say hobo, but oboy, the way you call for a bellhop." Whoever gave that information to the Beau, evidently desired him to remain ignorant on at least one subject.

Also in the *Telegraph* of the same date was this illuminative item, which should serve as a warning to reckless joy whistlers:

The big question in Hollywood these talkie days is: "When Is a Whistle Not a Tune?"

During the filming of "Roughneck Lover" at the RKO studios, Richard Dix entered a scene whistling, as called for by the scenario.

"Cut," shouted Melville Brown, the director. "You can't whistle that!"

"Try and whistle it any better yourself," Dix suggested.

"No, I mean that you really can't," Brown expostulated.

"It's a tune from a musical comedy,"

"What's wrong with a musical comedy?" Dix demanded.

"I like 'em."

"Everything," said Brown. "That tune is patented, copyrighted, registered and heaven knows what else. If we use it we'll be paying royalties for the next hundred years."

"Oh," said Dix, and tried another melody.

"Stop!" yelled Brown again. "You're getting into grand opera now."

So Victor Baravalle, RKO music director, was asked to suggest something protected by prior rights.

"Silver Threads Among the Gold" was the final suggestion.

In a chat with Mrs. Edward MacDowell, widow of the celebrated American composer, she opposed the view that radio hurts the sale of pianos. As one proof, she exhibited the letter of a lady who writes to her: "It has taken me ten long years to bring to my husband any sense of music appreciation, but thanks to the radio he is now convinced that better music in the home is quite one of the essentials instead of a very expensive luxury or pastime for the rich. Now I have the happiness to know that my desire for a good piano will be fulfilled, as I can't stand cheap, poor toned ones."

I wish I could publish the name of a singer (tenor) who recently donated \$1,250 to the MacDowell Association fund.

Dean R. G. McCutchan, of the DePauw University School of Music (in Greencastle, Ind.) sends a notice written by a cub reporter in the local college paper, and adds: "I warrant you, no other such two-piano program ever has been given, and perhaps that is why an admission fee was waived":

Miss Marjorie Lowe and Miss Dorothy Locke, of the piano department, and Mrs. Margaret Pearson Sage, of the voice department, will appear in a joint recital Wednesday evening, at 8 o'clock in Meharry Hall.

This recital will be unusual in that Miss Lowe and Miss Locke will give their individual piano recitals on separate pianos at the same time! Special music has been arranged for this program. Mrs. Sage, accompanied by Professor

Van Denman Thompson, will give a selection of vocal solos. This is one of a series of faculty recitals that have been arranged for the year. No admission will be charged.

Henry Prunieres, Parisian music critic, complains that the season there has brought forth hardly "a single premiere which merits any attention." Et tu, Lutetia Parisiorum?

L. H. Robbins, in the New York Times of April 6: "Americans spent \$250,000,000 last year for fine art. (Most of it was European art, but even so.)" It is strange how the notion prevails in the American mind, that our land is artistic in proportion to the amount of money it spends upon art. The idea was started by a musico-journalistic gentleman now gathered to his fathers. He shouted from the roof tops that we are the most musical nation because we spend the most money for music. The logic is essentially fallacious. The music made, and not the music bought, determines the degree of standing in tonal art. It may still be said of us what the French picture expert answered when the rich New York banker declared: "See what our private art galleries have done." "You Americans do not collect art, you buy it," was the Gallic reply.

Dear Variations:

I am glad to hear that you like my article. As a keen observer of current events, supplemented with a library of 2,000 volumes, 600 of which are on musical subjects, I am not at a loss for data even if I do live in Brooklyn.

We would like to see you over in this burg some time but—I believe you told me once that you got lost in Brooklyn somewhere around the '90's and have never been able to find your way back to New York since then.

Very truly yours,

CARL H. TOLLEFSEN.

In the new Heine biography by H. G. Atkins, there is a passage which should especially help to endear the most lyrical and witty of German poets, to our present generations who neurotically believe themselves to be the victims of chronic Weltschmerz induced by post-war tiredness and the staggering burden of the machine age:

A passionate lover of the beautiful world, and of all forms of beauty, he has fashioned words and melodies, in which the troubled modern spirit can find the relief of expression for some of its more subtle and complicated woes. He, the poet of half-tones and broken chords, of all subtle shades of thought and emotion, has voiced the dissonances

CRITICIZING THE CRITICS

At a meeting of representatives of 405 clubs, which took place in New York on March 27, a society was organized under the leadership of Mrs. Edgar Cecil Melledge to be called Friends of the Drama. During the course of this meeting some of the women expressed dissatisfaction with the New York dramatic critics. A demand was made that newspapers send three critics to each play, it being alleged that at present critics were interested only in entertaining their own audiences, to the detriment of the theater's audience attendance.

Comment has often been made on the attitude of some critics not only of the drama but of music as well. This attitude has been described as "Smart Aleck." It has been said that critics have been more intent on making themselves seem clever or putting over a "wisecrack" than in giving readers a faithful picture of the performance or of the work under review.

Certainly some newspapers are unfortunate in their selection of critics. It is quite true that it is not the business of newspapers to support or to print propaganda for either the drama or music, but there is also no possible reason why newspapers should wish to injure a field toward which they have no cause for enmity.

But if one critic is bad, why should not three critics be three times as bad?

THE APPEAL OF SONG

Ever since Wagner started his campaign there has been argument about opera. The adherents of one school or another quarrel gloriously and joyously and prove—nothing. And composers, writing in one style or another, acknowledging their partisanship, strive equally to prove this or that, and prove, also—nothing (except, sometimes, that they are either unwilling or unable to write a tune).

Many of those on the music-drama side of the argument reckon, thus, without their host, or say, rather, the host: the host of music lovers who like song.

The public, however stupid, untaught and uncultured, is, collectively, all-wise. This marvelous group-consciousness that is always right in the final analysis, selects today, as it has invariably selected

of the modern world in verses of delicate and ethereal beauty. Linked with great composers, he has given mankind songs to sing that help to soothe its jangled nerves.

From A. H. comes this: "Among tonal journals I consider that the MUSICAL COURIER is a newspaper, and every other one is a 'schmoospaper.'"

Walter Winchell says that according to the local law in Washington, D. C., "you can be arrested there for playing immoral music." Walter does not say, however, what kind of music is immoral, or how the legal minions discover its unvirtuous character.

Tom Sims has had these items at various times, in Life, the comic weekly: "What I enjoy about a harp is that its strings break. . . . I wish it was anvils that sound that way instead of saxophones, because very few saxophone players could carry an anvil around. . . . The wind whistling around the eaves of a lonely farm house doesn't sound half as mournful as it does going through a trombone. . . . Put the radio in a cleared space. Never set tables, chairs or footstools near it. You don't want to trip when you dash over to turn off a string trio."

One is led to suspect that Mr. Sims does not appear to be overfond of music.

Commenting on the enormous audiences which attended the uncut Ring cycle matinees at the Metropolitan, Robert A. Simon remarks in The New Yorker of March 29, that although the series was played at hours inconvenient for those who have daytime jobs, "it seems that there are plenty of customers with leisure. For all I know, office workers are now declaring their grandmothers dead so that they may escape to hear Wagner."

I remember an occasion when during college vacation I was holding down a position in a commercial house. I feigned illness in order to sneak to a Saturday afternoon Paderewski recital at Carnegie Hall. Unfortunately for me, however, my employer also was an admirer of the Pole with the umbrageous hair, and attended the same concert. He saw me, and on Monday morning I was discharged. At that moment a great merchant possibly was lost to the cause of American business, which, however, seems to have staggered on to success nevertheless.

LEONARD LIEBLING.

in the past, the song and the singer. In spite of the innumerable attempts to change the old order of things, we still, as in days gone by, give chief acclaim to the singer of sweet song.

When we think of a man like Gigli this fact stands out in bold prominence. Gigli has found it

Pictures from the Past



John Philip Sousa (right), the American March King, and Leonard Liebking, Editor of the MUSICAL COURIER, photographed in 1911 on the veranda of Mr. Liebking's summer home at Long Beach, L. I. At the time the composer and the journalist were collaborating on an operetta, which, originally entitled *The Glassblowers*, was produced at the Broadway Theater, New York, as *The American Maid*. In these days of jazz the operetta would probably be considered superannuated, just as are the habiliments of composer and librettist.

all-sufficient to his success and his glorious art to walk in the footsteps of his predecessors. No new paths have attracted him, no experiments in snapping speech-song or snarling discord. Had his natural gifts been less he might have been tempted towards the doubtful ways of modernism, but he has found himself possessed of the things of which true art is made, and has delighted his great public as only the true artist so gifted may hope to do.

It is upon such as he that must rest the burden of upholding the vocal tradition of the great days, and it is fortunate, indeed, that the public gives him such acclaim, for in so doing the public, too, does its share in upholding the divine art of Italian Bel Canto.

QUARTER-TONES PLEASE PUBLIC

A matter of real interest is the reception of audiences, and especially of critics, of each one of the latest inventions as it arrives. One of the latest of the late arrived last week when Stokowski presented Hans Barth and his concerto for quarter-tone piano.

Quarter-tones have been tried sometimes and talked about frequently. Busoni himself was inclined to believe in their possibilities, and Alois Haba has done considerable investigation along these lines. Only on rare occasions, however, have quarter-tones been heard in this country, and nothing, certainly, so startling as this quarter-tone concerto by Barth.

We need not at this moment concern ourselves with the excellences of Barth's composition or his performance of it on his double piano with its two keyboards at which he is enabled to play the quarter-tones. That which arouses editorial interest is the acceptance of this music by the public and the critics. H. T. Craven in the Philadelphia Record says that, with a little preliminary tolerance, the ear actually could accommodate itself to the novel subtleties of tone, somewhat suggesting bird notes delicately and never painfully off key. Further on the same writer says that this concerto has a rather shimmering orchestral and instrumental fluency. Even without further aural training it seems worth a whole cartload of the perverse lucubrations of Arnold Schoenberg.

It is then reported that the audience responded with hearty applause, and Stokowski did a little palm-beating himself.

In the Philadelphia Ledger, Samuel L. Laciari says that the composition was both novel and pleasing, and that it was very well received, the audience recalling Mr. Barth many times. "It can be said," writes Mr. Laciari, "that the general impressions given by both instrument and music were a great deal more pleasant than has been the case with many a less radical composition."

This is as far as our information reaches at this writing. Evidently the quarter-tones, as presented by Mr. Barth, were found acceptable by the critics and were applauded by the public. Anyone who had been mad enough to predict that in advance would probably have been laughed at and his opinion scorned.

MENGBERG OUT OF PHILHARMONIC-SYMPHONY

Music lovers will have received with almost universal regret the announcement made early this week that Mengelberg is not to be one of the conductors of the Philharmonic-Symphony Society concerts next season. The season is to be shared by Toscanini, who will conduct sixteen weeks; Molinari, who is to conduct five weeks, and some other conductor not yet named who will have charge of the orchestra for the beginning of the season.

Mengelberg was associated with the Philharmonic Orchestra, now known as the Philharmonic-Symphony Orchestra, for nine years, and his magnificent development of the organization is a universally recognized fact. That he should now be allowed to withdraw is no less than a genuine calamity to New York music. It was rumored before Mengelberg left New York some weeks ago that he would not return, but lovers of orchestra music continued to hope, until the official announcement was made, that this rumor might be unfounded.

The season is to begin on October 2 and end on April 19. Toscanini will conduct from November 24 to January 18, and from February 23 until the end of the season. Molinari will conduct between January 18 and February 23. The other conductor will be in charge from the beginning of the season to November 24.

There are only a few really great conductors in the world and Mengelberg is one of them. It is a pity that matters could not have been so arranged that he could continue conducting the Philharmonic-Symphony Orchestra at least part of the season. No one outside of those in the inner council of the

Philharmonic-Symphony Society knows what has taken place, or is able at the present time to fathom the reasons for the arrangement which has now been made, but, as already said, the fact that Mengelberg will not be here is regrettable, to say the least of it.

NORDICA MUSEUM ENDOWMENT

The Franklin Journal and Farmington Chronicle, published in Farmington, Me., has in its March 11 issue a column devoted to the restoration of the Nordica homestead.

This house, in which Nordica was born, is described as being beautifully situated on a broad slope overlooking Sandy River, with unrivaled panoramic view of mountain and valley with Mt. Blue as the culminating point of interest. There are 115 acres in the Nordica estate. The buildings were unoccupied for more than ten years after Nordica's death in 1914, but have now been put into thorough repair. The furnishings of the two memorial rooms, the sitting room and the room in which Lillian Norton (Nordica) was born, all belonged to her and her family. In these rooms are now interesting souvenirs connected with her life, costumes worn in her operatic roles, insignia that were attached to floral offerings, and many autographed portraits and photographs of her and her fellow artists.

It is sincerely to be hoped that the fund which is being slowly collected may be materially added to so that a permanent endowment may be established. Otherwise it will, of course, be difficult to preserve this memorial to American art and the successful American artist. Records show that, during 1929, 1,665 visitors registered in the guest book at the Nordica homestead. There were many, of course, who did not register.

THAT PEACE CARILLON

One notes that London has a new peace memorial in Hyde Park—a carillon, which, somewhat inappropriately installed in a rather low structure set on the ground, plays inspiring music three times a day. Here are some of the things it plays:

Sally in Our Alley.
Poor Old Joe.
In an Old-Fashioned Town.
Will Ye No Come Back Again.
Alice, Where Art Thou?
Somewhere a Voice Is Calling.

I See That

Adolphe Adam's comic opera, *Le Postillon de Longjumeau*, was accorded a successful revival at Berlin.

Charles Lauwers has been re-engaged for next season as conductor of the Chicago Civic Opera Company.

Lee Pattison has a brand-new daughter, Valerie Jean.

Bethany College, Lindsborg, Kans., has been awarded \$75,000 by the Presser Foundation of Philadelphia for the completion of a new music building.

Vanni-Marcoux recently sang Boris Godunoff at Monte Carlo with considerable eclat.

George Liebling, completely recovered from his recent disability, is again active in his career as composer and pianist.

Gigli recently gave his first recital in Baltimore, scoring a real "succes d'estime."

Grete Stueckgold, Metropolitan soprano, will make her first American tour next season under the management of Annie Friedberg.

Hermann Hans Wetzler's opera, *The Basque Venus*, had its first performance in Cologne, where the composer makes his home.

Nicolai Orloff is now busily engaged in an extended tour of Europe.

The Philharmonic-Symphony Orchestra under Toscanini, gave its only Baltimore performance to a packed house.

The first annual convention of the American Bandmasters' Association was held at Middletown, Ohio, March 13-16, with Edwin Franko Goldman presiding.

Mrs. Henry M. Tracy, president and general manager of the Philadelphia Civic Opera Company, has announced that all future activities of that organization are to be suspended.

Father Finn, director of the Paulist Choristers, is to conduct a master class at the Chicago Musical College this summer.

Martinelli, singing in Seattle before a packed house, averted a near panic by great presence of mind when a false alarm of fire frightened his audience.

Ganz scored a great personal triumph in Chicago as soloist with the Milwaukee Philharmonic Orchestra.

Hans Kindler is sailing today for a European tour.

Readers' Forum

The Star Spangled Banner

New York, N. Y., April 6, 1930.

Editor, *The Musical Courier*:

I think it would be the greatest mistake not to keep *The Star Spangled Banner* as our national anthem, as every country in the world thinks of it as such. I was always proud to sing it, but never sang more than the first and last verses, which are very stirring, and quite enough. I sang it in every country as our national anthem, and it was always received with great enthusiasm. I think it was in 1879 or 1880 I sang it one Fourth of July on the steamer crossing to England, and the British ambassador, who was one of the passengers, was most profuse in his admiration, and did not cease talking about it during the voyage. In the '80s I sang it for the Emperor of Germany (Kaiser Wilhelm I) and he afterward remarked to some Washington, D. C., ladies, when they were presented, that "he had always considered Germany's anthem as the finest of all anthems until he heard their Miss Emma Thursby sing *The Star Spangled Banner*."

It is associated with us everywhere as our national air, and I think it should be kept. I think the ending "In God is our trust" is glorious and impressive. What could be more inspiring than those words, and the stirring music? I do not consider it difficult for anyone to sing. The anthem did not originally contain the high note. That was first introduced during the '70s by Mme. Parepa Rosa, at the Gilmore Peace Jubilee in Boston, and since then it has become the custom for prima donnas to take it at the end.

And thus be it ever, when freemen shall stand
Between their loved home and War's desolation.
Blessed with Victory and Peace, may our Heaven rescued land
Praise the Power that has made, and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust."
And the Star Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave.

What could be more inspiring than these words, and the stirring music? I sincerely hope that our beloved *Star Spangled Banner* will be retained as our national anthem.

EMMA THURSBY.

"Jumping Jim Crow"

March 29, 1930.

Editor, *The Musical Courier*:

I feel called upon to correct a statement made in the article on Stephen C. Foster which appeared in the last issue of the *MUSICAL COURIER* concerning the originator of *Jumping Jim Crow*.

Mr. T. D. Rice conceived and introduced the character *Jim Crow* to the Pittsburgh stage when he was a young man in the twenties. His impersonation of the dandy negro of that time together with the song *Jumping Jim Crow* took the United States and England by storm by the time he had reached the age of thirty-five. So he was not an "old actor"

Musical Congress to Be Held in Egypt

Of Interest to American Musicians

Royal Consulate of Egypt,
New Orleans, La., April 3, 1930.

Editor, *The Musical Courier*:

I beg to inform you that a Musical Congress will be held in Egypt during the winter of 1931 to deal with the Oriental Music.

We were asked to secure for the management of the congress the names and addresses of the famous musicians, players and composers who are interested in the Oriental Music so that an invitation will be extended to them to attend the proposed congress; providing that said musicians are in the following states:

- | | |
|----------------|------------------|
| 1. Kansas. | 10. Oklahoma. |
| 2. California. | 11. Florida. |
| 3. Nevada. | 12. Georgia. |
| 4. Oregon. | 13. Louisiana. |
| 5. Utah. | 14. Mississippi. |
| 6. Washington. | 15. New Mexico. |
| 7. Wyoming. | 16. Arkansas. |
| 8. Alabama. | 17. Tennessee. |
| 9. Arizona. | 18. Texas. |

I am writing to kindly ask your advice and cooperation in this matter.

Thanking you in advance, I beg to be, gentlemen,

Respectfully yours,
(Signed) N. KHALIL,
Consul of Egypt,
406 Hibernia Bank Bldg.,
New Orleans, La.

P. S.—"ORIENTAL" applied here to mean the NEAR EAST.

as the author of the Foster article put it. T. D. Rice retired at fifty and died in 1860, aged fifty-two.

Foster in his early years had been a Jim Crow "fan," and one of the songs which he wrote for my grandfather is still in my possession as is also the guitar he often used which he left in T. D. Rice's care and subsequently gave him.

My father, the late T. C. Rice, often related with amusement his memories of the collaborative attempts made by Foster and his father. Foster could never set Rice's erratic line to music. The Foster song which I have is entitled *Goin Down De Road*. T. D. Rice never made use of it, thinking that its serious trend was not in keeping with the absurdities of his sketches.

Truly yours,
(Signed) DEAN J. RICE.

657 West First South Street,
Salt Lake City, Utah.

Emma Albani, one of the famous operatic sopranos of the latter half of the nineteenth century, died in London on April 3 at the age of seventy-seven.

American Bandmasters' Annual Convention

(Continued from page 29)

(Chicago Symphony Band); A. Austin Harding, treasurer (University of Illinois bands); Frank Simon, director (Armco Concert Band); Capt. R. B. Hayward, director (Toronto Concert Band); G. C. Bainum, Northwestern University Band; Lieut. Charles Benter, United States Navy Band; Peter Buys, Municipal Band, Hagerstown, Md.; Richard L. Dunn, Texas A. & N. College Band; Lieut. Philip Egner, U. S. Military Academy; Henry Fillmore, Fillmore's Band; George G. Frey, Philadelphia Band; J. J. Gagnier, Canadian Grenadier Guards Band; Ernest N. Glover, assistant conductor, Armco Concert Band; Karl King, Municipal Band, Ft. Dodge, Ia.; Gene La Barre, Detroit Band; Everett McCracken, Baylor University Band; Albertus L. Meyers, Allentown Band; Walter Smith, Walter Smith's Band; Lieut. W. M. Murdoch, Toronto Regiment Band, and Samuel Treloar, Butte Mines Band.

Important Broadcasts

Gigli's beautiful voice was heard on April 3 on the regular weekly Victor Thursday program. It may be stated here that this was the best transmission of the tenor's singing ever heard. It was as clear and full as if he were in the room, and he sang with an expression and lusciousness of tone unsurpassed by him at any time. Such broadcasting makes one glad for radio.

Another concert to delight the cockles of the heart was the one given by John Charles Thomas on Sunday. The baritone has come to sing with perfection; ease, equal registers, round, velvet tones are heard when Mr. Thomas sings, clear diction and a balanced sense of interpretation. It was an out-of-the-ordinary program he sang, listing some popular numbers and also some operatic arias. The Hamlet Brindisi was especially well done. It was good news to hear that the baritone will be with the Chicago Civic Opera Company next year, for artistry such as his deserves to be heard in an opera house.

Obituary

EMMA ALBANI

Dame Emma Albani, one of the most famous operatic sopranos of the second half of the nineteenth century, died in London on April 3 at the age of seventy-seven. She had been failing in health for some time, but the immediate cause of her death was heart disease.

Mme. Albani (Marie Louise Cecilia Emma Lajeunesse) was born in Chambly, near Montreal, Canada, in 1852. Her father, Joseph Lajeunesse, church organist and harpist, was her first music teacher. Her extraordinary voice first attracted attention while she was a student at the Convent of the Sacred Heart, Montreal. The family moved to Albany, N. Y., in 1864. There the young singer created such a sensation by her singing in the cathedral that her father was prevailed upon to take her to Europe for study. She became a pupil of Duprez in Paris, and later of Lamperti in Milan. The great Italian teacher dedicated his treatise on the trill to her.

Taking the stage name of Albani, the soprano made her operatic debut at Messina in 1870, singing the title role in *Sonnambula*. After successful appearances in Florence,

Mary Craig won press comments of superlative praise following her appearance in *Orpheus*, in East Orange, N. J.

Paul Althouse will sing in San Antonio, Tex., on Good Friday.

The Cincinnati Conservatory Opera Company recently presented *La Boheme* and *The Tsar's Bride*, winning much praise.

Schumann-Heink is suing a well known movie concern for \$75,000 for alleged breach of contract.

Maazel enjoyed a sensational success in Copenhagen, being recalled twenty times by his enthusiastic audience.

The Metropolitan announces the production during the 1931-32 season of *Merry Mount*, a new American opera composed by Dr. Howard Hanson with libretto by Richard L. Stokes.

Clarence Lucas is now in charge of the Students' Atelier in Paris.

Blanche Victoria Pope and Edwin McArthur, well known accompanist, were married on March 4.

London and Paris (1872), she returned to Lamperti for several months' instruction. In 1873 she sang at Covent Garden and at the Imperial Opera in St. Petersburg. From 1874 up to 1896 she was permanently engaged at Covent Garden, where she sang *Isolde* to Jean de Reszke's *Tristan* during the last year of her engagement.

The noted soprano won the admiration of New York audiences at the old Academy of Music and at the Metropolitan Opera House, where she last appeared in 1892. She retired from public singing in 1906, but gave a farewell concert at Albert Hall, London, in 1912, before 10,000 people. On the program with her were Adeline Patti and Sir Charles Santley.

Mme. Albani won the admiration of Emperor William I when she sang *Elsa* in *Lohengrin*, at the Berlin Opera, and the ruler appointed her first singer of the royal household. She was made Dame Commander of the Order of the British Empire in 1925.

ADELAIDE T. GRAHAM

Adelaide Terry Graham, pianist and teacher, of New York City, died at Roosevelt Hospital on March 31. Mrs. Graham was chairman of the reception committee of the Fraternal Association of Musicians, and actively identified with the Women's Philharmonic Society. Her gracious personality will be greatly missed by her many friends of long standing.

Philadelphia Orchestra Gives Russian Works

PHILADELPHIA, PA.—An all-Russian program was presented by the Philadelphia Orchestra, Leopold Stokowski conducting, at the concerts of April 4 and 5.

The first half was devoted to glowing works by Glinka, Rimsky-Korsakoff, Moussorgsky, and Tchaikowsky, while the latter half included compositions of three modernists—Prokofieff, Krehn and Myaskowsky.

Kamarinskaya, by Glinka opened the program. This number, named after a Russian dance, is strongly rhythmic, delightfully melodious and spirited throughout.

La Grande Paque Russe by Rimsky-Korsakoff is always warmly received. Dr. Stokowski and the orchestra gave it a particularly strong and splendid performance.

The tragic Entr'acte from Khovantchina, by Moussorgsky, was wonderfully impressive, with its dirge-like bass, underneath the beautiful, yet sad, melodies, so characteristically Russian.

The Romeo and Juliet Overture by Tschai-

kowsky received an inspired interpretation from Dr. Stokowski and an equally fine execution by the orchestra.

After the intermission, Chopin's Funeral March was beautifully played, in memory of James Crosby Brown, who was a member of the board of directors of the orchestra for many years. The entire audience stood in silent tribute.

Prokofieff's overture is very modern and ends so abruptly that the audience was in doubt as to whether it were over or not; consequently the applause was meager. This number was originally written for only 17 instruments, but was later reorchestrated for full modern orchestra. This was the first performance of it in its final form.

Krehn's Ode to the Memory of Lenin was heard for the second time this season at the regular orchestra concerts and was fairly well received.

Myaskowsky's Symphony No. 10 in one movement closed the program. This is another of the ultra modern compositions, which at one hearing, seems to be devoid of form or any degree of beauty. It is a noisy jumble and aroused but the feeblest applause.

Dr. Stokowski conducted these concerts without a baton, an innovation which in no way seemed to affect the performance. He also spoke briefly, asking the members of the audience to fill in the blanks for the request program so that he might know "what they were thinking," and also to indicate whether they wish applause or not.

LEEFSON CONSERVATORY CONCERT

Pupils of the Leefson Conservatory of Music, Julius Leefson, director, were heard in an excellent concert at the New Century Club on April 14.

Those appearing were: Corinne Landis, Jane Erwin, Elizabeth Overholser, Oscar Eyerman, Emily Weymann, Marjorie Tyre, Albert Legnini, Elizabeth Lloyd, Sarah Beck and Stanley Zeman, of the piano department; Isadore Blai and Aaron De Kosky of the violin department.

All showed thorough training, in tone, touch and interpretation. Compositions of Bach, Handel, Chopin, Schumann, Debussy, Fourdrain, Hennessy, Daquin, Field, Neuman, Beethoven, Raff, Schubert, DeFalla and Dancla were presented.

I. S. C. M. Festival

The details of the concerts to be given next fall by the International Society for Contemporary Music in Liège, Belgium, are now at hand. This meeting is to be an international congress of musicology and contemporary music. It begins August 31 and ends September 9. From Monday, September 1, to the close of the meeting there are numerous concerts, performances of church music and presentations of opera of the highest interest. The first chamber music concert of the I. S. C. M. is to be held September 3, and this will be followed by concerts of the Society on September 4, 5 and 6. Details of the music to be played at the concerts of the International Society will be given later. The jury met last

month in Frankfurt, but programs have not yet been announced.

Artists Everywhere

Paul Althouse will sing Dubois' Seven Last Words of Christ in San Antonio, Tex., on Good Friday.

Olga Averino has been engaged by the Morning Musicals, of Syracuse, N. Y., for an early fall recital, on October 8.

Frederick Bristol, pianist, will be heard in recital at Steinway Hall, New York, on April 28, affording his many followers and friends the opportunity of hearing him again.

"Ethel Fox completely captivated her audience," said The Ogdensburg, N. Y. Republican-Journal of March 14, following her appearance there. "With the natural charm, beauty and talent with which the artist is endowed, she gave a superb performance. Miss Fox has definitely established herself as an artist of the highest calibre."

Katharine Goodson, while again in this country next season from October 15 to December 15, will appear at Carnegie Hall on Saturday afternoon, November 15.

Dr. and Mrs. Johannes Hoving gave a reception on March 29, in honor of Sigrid Onegin, Karin Branzell and Elsa Brandstrom-Ulich.

Sylvia Lent, violinist, is booked for two late season engagements, one in Lawrence, Kans., on May 8, and the other on May 20 on the Community Concert Course in Wilkes-Barre, Pa., at the Irem Temple, the latter on a program with the Wilkes-Barre Symphony Orchestra and Trembley Baker, pianist.

Ralph Leopold, pianist, gave an interesting lecture recital on Das Rheingold (Wagner) at New York University on March 27.

The Morgan Trio appeared in an hour of music at the Three Arts Club on March 30, charming the audience with the beauty of their playing and their own natural grace in lovely costumes.

John Charles Thomas will sail on the S.S. Bremen on May 3 to participate in a series of eight guest performances at the Royal Opera House in Brussels. He has been invited to appear in Pagliacci, Pearl Fisher, Thais and Hamlet. While in Brussels, Mr. Thomas, who ranks high as an amateur golfer, will participate in a tournament at the Royal Golf Club. He also plans to attend the Passion Play at Oberammergau. Returning to this country September 1 he will go to the west coast for a series of twelve operatic appearances in Los Angeles and San Francisco. He will then begin a concert tour and, during the season, will make a number of guest appearances with the Chicago Civic Opera and the Philadelphia Grand Opera companies.

Cornelius Van Vliet was engaged to give a recital of Modern Music for the Kansas City chapter of Pro Musica, on April 10. On the 14th he will play a recital in Waco, Tex., and on the 17th will appear in two concerts at the Panhandle Festival at Amarillo, Tex.

Charles L. Wagner Addresses Club

At the April 2 meeting of the San Francisco Advertising Club at the St. Francis Hotel, Charles L. Wagner spoke on Selling Celebrities. Madge Kennedy, star of Paris Bound, was the honored guest.

Deering and Tiffany in Recital

Marie Tiffany and Henri Deering will give a joint recital in Philadelphia on Palm Sunday at the Warwick Hotel.

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THE HAGUE

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Foreign News in Brief

TJETJEN MADE DIRECTOR OF ALL PRUSSIAN STATE THEATRES

BERLIN.—Heinz Tietjen, General Director of the three opera houses in Berlin, has now been put in charge of all the Prussian State theaters, including those in Cassel and Wiesbaden. The artistic independence of these theaters will be undisturbed. T.

VAUGHAN WILLIAMS RECEIVES MEDAL
LONDON.—Dr. Vaughan Williams, one of Britain's leading composers, has just been presented with the gold medal of the Royal Philharmonic Society. The presentation was made at the seventh concert of the society this season, during the course of which Pablo Casals gave the first public performance of Vaughan Williams' Fantasia on

Sussex Folk Songs. The work was written especially for him and he won public acclamations for himself and the composer. John Barbirolli conducted. M. S.

THREE NEW MEMBERS OF PRUSSIAN ACADEMY OF ARTS

BERLIN.—The music department of the Prussian Academy of Arts has elected Heinz Tiessen, Joseph Haas and Alban Berg to membership. T.

Philadelphia Simfonieta Heard in Capital

A distinguished audience, headed by Speaker of the House Longworth, received with unusual enthusiasm the initial concert by the Philadelphia Chamber String Simfonieta before the Friends of Music in the Library of Congress, Washington. In fact, the applause for Fabien Sevitzy, the conductor, and his players almost reached the proportions of an ovation.

Simfonieta also had two other very successful appearances recently, for the community concerts in Williamsport and in Scranton, Pa. On March 24 they played for the Century Club in Chester, Pa., and the following evening in the newly erected Goodhart Hall at Bryn Mawr College. March 26 was the third and last concert in the series for Philadelphia this season held in the ballroom of the Bellevue-Stratford. Included on this program was Gretchaninoff's suite for vocal quartet and string orchestra, which was written in 1930 for Simfonieta and performed for the first time from manuscript. The soloists for this number were Maria Koussevitzky, soprano; Ruth Montague, contralto; Frank Oglesby, tenor, and Benjamin Grobani, bass.

On Saturday morning, April 26, Simfonieta will give a special concert for children at the Bellevue-Stratford Hotel, Philadelphia.

More Success for Lester Ensemble

On March 25, the Lester Concert Ensemble, sponsored by the Lester Piano Company, appeared in recital under the auspices of the Philadelphia Consistory, in the beautiful new auditorium which has a seating capacity of 1500. The artists—Josef Wissow, pianist; Arvida Valdane, soprano; Jeno de Donath, violinist, and Mary Miller Mount, accompanist—were repeatedly encored, the piano duos of Mrs. Mount and Mr. Wissow being especially popular.

Because of the success of this concert and the fact that many people were turned away, another recital was given the following evening, at which David H. Miller was vocalist. Again the huge auditorium was crowded to capacity and the artists forced to respond to repeated encores.

A few days later, the Ensemble was heard in its third concert under the auspices of the Colony Club of Ambler, Pa. In order to accommodate the large audience which always attends the recitals of this group of artists, the concert was given in the High School Auditorium. Messrs. Wissow, de Donath and Miller, and Mrs. Mount, participated in the program. Mr. Wissow's playing of Polonaise by Liszt was one of the outstanding features of the concert; Mr. de Donath's rendition of Serenade by Schubert scored a success; Mr. Miller's singing of an aria from Pagliacci was done to perfection, while throughout the program Mrs. Mount's accompaniments were marked by sympathetic grace and understanding.

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, April 12

Boston Symphony Orchestra, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Katherine Bacon, piano, Town Hall (A).
New York University Glee Club, Town Hall (E).

Sunday, April 13

Philharmonic-Symphony Society, Carnegie Hall (A).
Jay Fasset, song, Steinway Hall (E).
Giuseppe Leone and Louis Sugarman, Town Hall (A).
Copland-Sessions Concert, President Theater (E).

Monday, April 14

Elman and Gabrilowitsch, Carnegie Hall (E).
Beethoven Association, Town Hall (E).
Seneca Pierce, song, Steinway Hall (E).

Tuesday, April 15

Vladimir Horowitz, piano, Carnegie Hall (E).
Anna Robenne, song, Steinway Hall (E).
Adesdi Chorus, Town Hall (E).

Wednesday, April 16

Philharmonic-Symphony Society, Carnegie Hall (E).
Evelyn Levittan, piano, Steinway Hall (E).
St. Matthew's Passion, St. Bartholomew's Church (E).

Thursday, April 17

Philharmonic-Symphony Society, Carnegie Hall (A).
Maxim Karolik, song, Carnegie Hall (E).
Joseph Gingold, violin, Town Hall (E).
Marion Carly, piano, Steinway Hall (E).

Friday, April 18

Maxim Schapiro, piano, Steinway Hall (E).

Saturday, April 19

Philharmonic-Symphony Society, Carnegie Hall (E).
Freiheit Mandolin Orchestra, Town Hall (E).

Sunday, April 20

Philharmonic-Symphony Society, Carnegie Hall (A).
Benefit concert, Carnegie Hall (E).

Monday, April 21

New York Music Week Association, Carnegie Hall (E).
Rita Orville, song, Town Hall (E).
Heloise Russel Ferguson, harp, Steinway Hall (E).
Music School of the Henry Street Settlement, The Playhouse (E).

Tuesday, April 22

League of Composers and Philadelphia Orchestra, Metropolitan Opera House (E).
Alfred O'Shea, song, Carnegie Hall (E).
Vanda Nomica, song, Town Hall (E).
Sittig Trio, Steinway Hall (A).

Wednesday, April 23

Philadelphia Orchestra, Metropolitan Opera House (E).
Ethel Mae Kniesly, pupils' piano recital, Steinway Hall (A).
Jean Borlin, dance, Walter Hampton Theater (E).

Thursday, April 24

University Glee Club, Carnegie Hall (E).
Ernestine Schumann-Heink, song, Town Hall (E).
Haarlem Philharmonic Society, Astor Hotel (M).

Friday, April 25

Leon Theremin, ether music, Carnegie Hall (E).
Georges Enesco, violin, Town Hall (E).

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Youthful Participants Demonstrate Talent and Good Training—Performances Skillfully Given.

On March 12 and 22 the Cincinnati Conservatory Opera Company, under the auspices of Bertha Baur, and conducted by Alexander von Kreisl, presented at Emery Auditorium performances of *La Boheme* and *The Tsar's Bride*. The former was given in English, and the latter in French as no English translation could be found. The English version of the Puccini work was made by William Grist (acts one and two) and Percy Pinkerton (acts three and four).

The organization is in the first year of its existence and previous to these two presentations gave D'Albert's *Tiefland* in January. The organization was formed under the sponsorship of Charles J. Livinggood, an active person in all things musical in that city. The participants of *La Boheme* were: Rudolph, Edward Molitore; Schanard, Hubert Kockritz; Benoit, Ezra Hoffmann; Mimi, Nadele Schuping; Parpignol, Robert Powell; Marcel, Charles Dobson; Colline, Leonard Treash; Alcindoro, John Cosby; Musetta, Lydia Dozier; Custom Sergeant, Jack Watson, and The Servant, Katherine Rose.

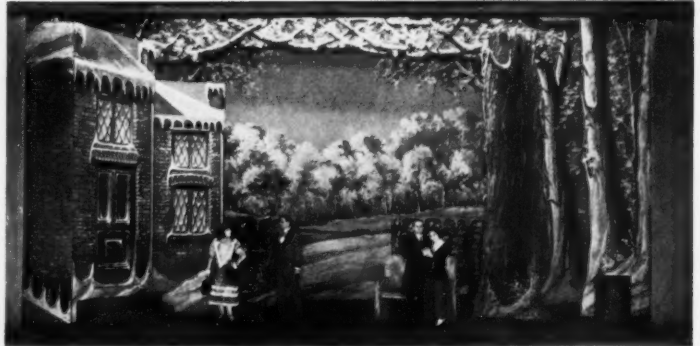
In reviewing this presentation the Cincinnati Commercial Tribune said: "The Conservatory organization was vocally more than adequate and brought to the opera the

Smith of the Cincinnati Times-Star, wrote as follows:

"The overture played by the Conservatory Orchestra, with additions of professionals from the Symphony Orchestra, was effectively directed by Mr. Alexander von Kreisl. . . . The scenes were richly mounted with charming imitations of Russian native

professionals, D. Criona, who sang the part of the Boyard Lykow, and M. Speransky, baritone, who sang Giaznoi, the roles were assumed by local singers, several displaying fine voices and marked improvement.

"Interest in the score is supposed to center in Martha, destined bride of the Tsar. But actually the public interest and sympathy was transferred to the Liou Basha of Wilma Schuping. Miss Schuping secured this favor to her impersonation through the display of a voice unusually rich in the middle register, that working register usually weak in American voices, but one which is the remarkable feature of Miss Schuping's vocal equipment. Miss Ruby Mercer, as Martha, had, however, the prettiest songs in the opera to sing. The cast was long and elaborate, the first act



SCENES FROM THE CINCINNATI CONSERVATORY OPERA COMPANY'S PERFORMANCES

of *La Boheme* and *Tsar's Bride*, presented under the auspices of Bertha Baur at Emery Auditorium. In the upper picture is seen the third act of the Puccini work which was sung in English; in the lower is the ensemble of the Rimsky-Korsakoff work which was sung in French. On a previous date this same enterprising organization gave a successful performance of *Tiefland* in English. The performances given on March 12 and 22 completed the season's activities of the Conservatory Opera Company.

youth and verve so seldom found in professional presentations.

"Done in English, the performance might be taken as a point in favor or against opera in English, according to the inclination of the individual. The young singers made the text quite understandable. Nadele Schuping was vocally and pictorially charming as Mimi. Role and singer were well matched. As in *Tiefland*, she was outstanding. Her entire performance, but especially her last act, was a rarely fine achievement.

"Edward Molitore, the guest artist, was an excellent Rudolph. He brought to the role commendable and rarely encountered restraint, both vocally and histrionically, which added greatly to his performance. Hubert Kockritz, another of the outstanding members of the *Tiefland* cast, again was responsible for an exceedingly fine piece of work as Schanard; Leonard Treash as Colline, Charles A. Dobson as Marcel, and Ezra Hoffman as the landlord were all notably good.

"As Musetta, Lydia Dozier gave one of the best performances of the evening. Her work with the Zoo Opera Company, has placed her in the forefront of local singers. Last night she added another authentic success to her already considerable list."

The company concluded its season on March 22 with Rimsky-Korsakoff's *The Tsar's Bride*. The cast included: John Crosby (Sobakin), Ruby Mercer (Martha), M. Speransky and Ezra Hoffmann (Giaznoi and Maliouta Skouratoff), D. Criona (Boyard Lykow), Wilma Schuping (Liou Basha), Franklin Bens (Bomelius), Viola Huber (Sabourova), Janie Elwood (Dounia), Katherine Rose (Petrovna), and Jack Watson and Jessie Martin McKim as the two servants.

Concerning this performance, Nina Pugh

decorations for interior and exterior, and as the curtain lifted these decorations received much applause. Costuming, too, was in the picture. With the assistance of two

punctuated by a lively ballet. Ensembles for the *Tsar's Bride* were good and the whole affair both creditable and enjoyable." T.

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A Pianistic Week in Chicago

Rita Neve, Bessie Lerman, Evelyn Shapiro, Florence Kirsch, and Dorothy Crost Heard in Piano Recitals—Matzenauer Scores as Soloist With Chicago Symphony—Civic Orchestra Plays Stock's Variations—Howard Wells Pupils Honored—School Activities and Other Items of Interest.

CHICAGO.—Rita Neve gave a piano recital at the Studebaker Theater, on March 30, that was largely attended and received with marked enthusiasm by the listeners. Miss Neve had built an uncommon program, which opened with a group of Chopin, followed by the Liszt sonata in B minor. The third group included selections seldom heard in the recital hall—Norman Demuth's Tambourin, John Ireland's Amberley Wild Brooks, a number yet in manuscript by Granville English called Nymphs in the Wood, two lovely pieces by Lily Strickland, East Indian Nautch and Moon of the Desert, Frank Bridge's Fireflies, and Josef Holbrooke's Javanese Pepper Dance. Schubert's Wanderer Fantasy concluded the program.

Miss Neve disclosed in all those numbers an extraordinary musical equipment; her interpretations are correct, her style refined, her dynamics virile and she has a poetic insight not uncommon among English feminine pianists. When one reviews the playing of such pianists little need be said regarding technique, as all the leading pianists of the day are technicians par excellence and in that category may be placed this virtuosa of the keyboard. A great deal, however, can be said regarding her interpretation, her musicianship, the wide scope of her musical ideas which were well expressed. She understands the modern American and English composers as well as she does the classics, and she also knows how to produce a lovely tone. To all those qualities must be added a winning personality that won from the first many admirers.

LITTLE BESSIE LERMAN HEARD

Next door at the Playhouse, a little girl of some twelve years made her debut on the same afternoon. Bessie Lerman is a mature pianist, who, in a program beyond her years but not beyond her pianistic ability, added materially to the reputation of her teacher, Isadore Buchhalter. Miss Lerman played exquisitely. She revealed a tone of pure quality and her interpretations are not those of a prodigy, but of a sincere artist, one who is sure of herself, her talent and her pianistic knowledge, permits herself to express correctly the message of the composers inscribed on her program. To build such a program, however, a girl of such tender years must have conferred with her

teacher, who wisely chose numbers whose difficulties could be conquered by his talented student. In each and every composition she made a deep impression on her hearers, who were stunned by the breadth of her conception, the excellence of her technique, and, above all, by the poise of the young recitalist. A very unusual talent well worth watching and a pianist already of such attainment as to warrant many appearances here and elsewhere!

CIVIC ORCHESTRA IN CONCERT

As stated often in these columns, the Civic Orchestra should be better patronized. It is a very good organization, which owes its efficiency in a great measure to Eric DeLamarter, a disciplinarian and a leader whose lone drawback is his modesty. Under his tutelage the Civic Orchestra is today the embodiment of our conception of a professional symphonic organization. Under his able baton the orchestra played Smetana's overture to the Bartered Bride with much brio and the strings shone with especial éclat in its beautiful rendition of the Tchaikovsky Serenade in C major.

Then came to the desk Frederick Stock, who conducted his own Symphonic Variations on an Original Theme. It has been quite a few years since that number had been programmed here. The good impression produced at the time was deepened by its repetition and the number should be included in the regular repertoire of the Chicago Symphony Orchestra. It is a very good piece which should not have lain so long on the shelf. Such compositions as Stock has written for the orchestra are too valuable to remain in oblivion, especially in these days when some young composers find pleasure in writing music that irritates. Personally, we find Stock at his best as a composer in his Symphonic Variations. Under his guidance the composition was superbly rendered by the young orchestra and the reaction of the public was spontaneous. Its applause was directed not only to the composer-conductor, but to the orchestra itself, so Stock asked the men to stand to acknowledge with him the plaudits.

POLISH SYMPHONY ORCHESTRA

Casimir Jasinski presented his Polish Symphony Orchestra before a good sized audience at the Goodman Theater, on March 30. Mr. Jasinski, a very talented conductor, showed intelligence in presenting his orchestra in numbers seldom heard. The program consisted mainly of Polish composers' works, which were played with marked ability by an orchestra that already ranks high in the esteem of the public and of the press. The Polish Symphony Orchestra has created for itself a unique place among foreign orchestras performing in this community.

EVELYN SHAPIRO AT KIMBALL HALL

It may be distasteful to some to have this department of the MUSICAL COURIER continually boosting home talent, but as often as talented local musicians are presented, we will continue to rhapsodize whenever their work is deemed of sufficient merit to allow our enthusiasm to have full sway.

This preamble is written after listening anew to Evelyn Shapiro, who may now be looked upon as a professional pianist from the class of that indefatigable and successful teacher, Sophia Brilliant-Liven, who in the short while that she has been in Chicago has brought to the attention of music-lovers several pianists of marked attainment. We have heard Miss Shapiro privately on more than one occasion, but at her debut recital, perhaps keyed up for the important occasion, she surpassed herself, revealing the full gamut of her art. Her impeccable technique, the suavity of her tone, the excellence of her interpretative sense were fully displayed. Added to those qualities her renditions were not only correct, but also well thought out. The audience feted her royally which shows that her debut might be considered a big event in her musical career. The plaudits given Miss Shapiro were more than marks of encouragement, her beautiful playing deserved them.

YOUNG AMERICAN ARTISTS SERIES REOPENS

The fourteenth season of the Young American Artists Series began on March 27 with a joint recital by Alice Regina Johnson, pianist, and Oscar Heather, tenor. Miss Johnson is a member of the American Conservatory faculty and Mr. Heather is from the well known Arthur Burton's studio.

ANOTHER HOWARD WELLS' PUPIL WINS CONTEST

For the third successive year a pupil of Howard Wells won a grand piano prize (Continued on page 42)

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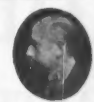
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Berlin Enjoys Revival of Le Postillon

(Continued from page 5)

distinguished by the pianistic collaboration of Artur Schnabel, whose masterly art helped to deepen the impression produced by Krenek's music.

The prose text, written by Krenek himself, often appears somewhat amateurish in its form and in its often unconvincing flights into philosophical meditation. The music, however, shows an open return to Schubert, with sprinklings from the modern vocabulary. The work is considered shocking by

the young Berlin radicals, owing to its disdain of cacophony. Personally I find in it a laudable return to nature from the labyrinth of artificiality. The baritone, Burchard-Keiser, a very intelligent singer, acquitted himself honorably of his rather difficult task.

SCHNABEL PLAYS TO WORKINGMEN

On the day of his departure for America Artur Schnabel played in a matinee to the

members of the Volksbühne, an immense workmen's organization. His program comprised Schubert's posthumous sonata in C minor, Mozart's F major sonata and Beethoven's op. 106. Especially the last was played with absolute mastery and expressive power of the highest grade, so that the sublime composition was made to live as hardly ever before in my experience. Also in the Schubert and Mozart works the characteristic features of the composers were brought out with notable plastic distinctness. Here was pianistic art of the very highest type.

THE MISSA SOLEMNIS: TWO DIFFERENT CONCEPTIONS

A fortnight after Furtwängler performed Beethoven's Missa Solemnis Otto Klemperer presented the same work. And, just as his interpretation of Bach's St. John Passion a few months ago, excited a good deal of discussion, so this performance had many supporters and detractors. But while opinions differed regarding the proper manner of interpreting Beethoven's music, yet nobody could deny the extraordinary power and impressiveness of Klemperer's reading.

Furtwängler had put the orchestra in the foreground; Klemperer achieved his main effects with his chorus, trained by him personally through months of labor. The other characteristic feature of the performance was its simplicity and directness, its lack of sentimentality, which sometimes went to the length of diminishing the softer sentiment of this or that episode in favor of just this straightforwardness.

Never before has this excessively difficult choral part been heard in Berlin in such perfection. The solo quartet consisted of almost the same artists that sang with Furtwängler, namely, Rosette Anday, Karl Erb and Fred Driessen, with Käthe Heidersbach in the place of Lotte Leonard. It was interesting to note how differently the same singers acquitted themselves of their difficult task when Klemperer wielded the conductor's baton instead of Furtwängler. Both performances of the Beethoven mass, though differing considerably in character, belong to the chief events of the entire season.

BLOCH'S SHELOMO HAS FINE PERFORMANCE

At Furtwängler's last Philharmonic concert the symphonic part of the program consisted of Reger's variations on a theme by Mozart, magnificently played with a wealth of orchestral colors and much perspicuity, and Mendelssohn's Italian symphony, given with an exquisite limpidity and grace.

There were two soloists on this program, Mafalda Salvatini, who sang Beethoven's aria, Ah, perfido, with a powerful voice though a somewhat faulty intonation, and Nicolai Graudan, the successor of Piatigorsky in the Berlin Philharmonic Orchestra, who gave Ernest Bloch's Shelomo a technically finished and deeply impressive performance. It was the first time that Graudan had had an opportunity of showing his art in a concert of such importance, but he proved fully worthy of the distinction bestowed upon him and scored a complete success.

BRUNO WALTER AS HIS OWN SOLOIST

Bruno Walter's last symphony concert was devoted to Mozart. It had its climax in a well-nigh perfect performance of the G minor symphony, though the special attraction for the public was Walter's playing of the solo part in the A major piano concerto and conducting at the same time. The other works on the program were the charming Kleine Nachtmusik and the rarely heard divertimento in B flat, for strings and two horns.

Heinz Unger, too, has finished the cycle of his six symphony concerts. His closing program had its center of interest in Verdi's incredibly lovely Duattro Pezzi Sacré, written when he was eighty-four years of age.

These four rarely performed choral pieces, together with Verdi's Requiem, written twenty years before, are without any doubt the most valuable Italian contributions to religious music that were made during the entire nineteenth and twentieth centuries. They were well performed, though not perfectly, as the difficulties of intonation—especially in the Ave Maria, written for four solo voices, a cappella, with its "scala enigmatica"—are quite extraordinary. Ferenc Vecsey was the soloist of the occasion, playing in his smooth—almost too polished—manner Bach's violin concerto in E major. Strauss' Tod und Verklärung opened the interesting concert.

A MUSICAL IRON FOUNDRY

Max Rudolph, conductor of the German Opera in Prague, gave a concert with the Philharmonic Orchestra. The young musician showed a decided natural aptitude for conducting and a remarkable schooling, which gave him complete control over his men. The characteristic feature of his conducting is his high-strung energy, expressed in exactness of rhythm and in sharpness and power of accent.

These qualities served him well in A. Hossolow's Iron Foundry, heard for the first time on this occasion. The composer gives us the Russian Soviet mentality undiluted in this organized noise, which imitates all kinds of machines, such as steam-hammers, etc. It is a shrieking, yelling chaos of harshest sounds. Five different motives, each one bristling with discords, are finally superimposed upon one another. It is a curious experiment, which has little

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to do with the art of music. In Tchaikovsky's fourth symphony, the conductor had more opportunities of showing his skill. Vecsey was soloist again, playing the Bruch concerto in G minor.

ALMA MOODIE'S RETURN

Alma Moodie has played in Berlin again, after a lapse of several years, in the Philharmonic. Her art has matured and she played violin concertos by Bach and Brahms in her energetic, almost manly fashion, with great technical precision. The orchestra was conducted by Werner von Siemens, a talented amateur, member of the "haute finance" of Germany and possessor of the most beautiful concert hall in Berlin.

ANGLO-AMERICANA

The Cherniavsky Trio, well known in America, recently gave a recital and earned much praise for its musicianly, clean and animated ensemble playing. The program comprised trios by Beethoven, Brahms and Mendelssohn.

Virginia McLean, a young Scotch pianist, made an uncommonly successful debut, interesting her listeners by means of her spirited technically polished and musicianly playing of Bach, Mozart, Beethoven (op. III) and Chopin. This graceful, highly gifted young artist will without doubt soon become well known to the musical world.

Layton and Johnstone, popular colored minstrels, returned after their successful concert last year and sang their solos and duets before a large and enthusiastic audience.

HUGO LEICHTENTRITT.

Gigli's "Stock Goes Sky-High"

When Gigli sang his Chicago concert recently, R. E. Johnston received the following letter from Dr. William Fuller of that city:

"Mr. Gigli's stock has gone sky-high. I have not before read such glowing accounts of any singer. The critics have praised him from every standpoint, according him the first place among the great. How we rejoice to hear and see it, for Mr. Gigli richly deserves it all. Hundreds of comments have come to me from those who did not hear him, for they have begun to realize what they missed. The lady whom I took behind the stage to introduce to Mr. Gigli is prominent in society and quite an aristocratic person, cannot say enough of Mr. Gigli as a fine man and a great artist.

"I am much afraid that American audiences are not considerate enough of Mr. Gigli's performances, and are likely to demand too much of him. The critics made mention of this, and stated that even for a physical effort, it was too much for any man, although they commented how well he held out, and how fresh and lovely was his voice at the end of the concert. I have been a teacher in the University for years, and one hour's talk tires me, and surely such efforts as Mr. Gigli made yesterday must be a great tax upon him. Do not let him do too much of this, for what would we do without him?

"What a debt of gratitude the world owes him! He possesses something no other living man possesses. By merit and qualifications he has found a place in the hearts of peoples of the world, and his place cannot be filled by any artist of whom we know now. I personally feel as much honored by his acquaintance and friendship as I would feel from that of Mussolini or Herbert Hoover. Our public men are great men of course, but they reach greatness often by preferment, by this and that influence, which never applies to men like a great artist. In the world's affairs our biggest men, although good men, are disliked and they have many and bitter enemies. But men like Mr. Gigli have no enemies, are respected, honored and loved by the whole world.

"Keep a close eye on Mr. Gigli and do not allow him to kill himself singing to people who clamor for more after they have had more than their money's worth. As one of the critics said today, the audience was so insistent yesterday that they would have called for every great aria that was ever written, had Mr. Gigli kept on.

"Thank him once more for us and tell him that we appreciate more than words can tell his kindness to us and our friends, who now are his friends, and who, while they live, will never miss an opportunity to hear him sing.

"If I may have advance notice of his future concerts, I shall always deem it a privilege and an honor to add my little mite to the efforts of others to the end that they be concerts not equalled elsewhere. I have never before taken the pleasure in the doing of anything that I have in helping along the great performances with which he has honored us.

"Thank Mr. Sandoval, whose beautiful piano accompaniment added so much to the concert, and who was kind enough to permit me to have a final word with Mr. Gigli last night. Kindest regards and best wishes to all of you, till we meet again. (Signed) William Fuller."

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Metropolitan Opera

(Continued from page 16)

performance, a more gilded array of artists was called into service than is usually the rule at this weekly potpourri. Leonora Corona made one of her infrequent appearances in concert, and was accorded a sincere greeting. There were also Kappel, Branzell, Melchior, Lerch, Ryan, Jagel, Bergin. Miss Bergin sang so beautifully and was received so well that one wonders why she makes only an occasional appearance at the Metropolitan, and why she appears only at these concerts.

Ransome, Bourskaya, Ludikar and Tedesco also sang.

The orchestra, conducted by Wilfred Pelletier, accompanied the artists in various arias, and also played Weber's overture to Freischütz and the Gluck-Mottl Ballet Suite.

L'ELISIR D'AMORE, APRIL 7

A gay opera, a spring night, and Gigli singing at his best are quite all one could ask in a wilting opera season. The Metropolitan gave room to Donizetti's L'Elisir d'Amore on Monday. It was a swiftly moving, well sung performance, with standees shouting "Bene" and with an audience disposed to applaud to the last note. Gigli and Ezio Pinza could not have been better. Editha Fleischer was light hearted enough in the role of Adina, but her voice lacked its original freshness, and her performance became a little labored. De Luca had as good a time as his audience singing Belcore. Tullio Serafin conducted.

Ransome at Criterion Club

The Criterion Club, Mrs. Leonard Hill president, held its spring luncheon and musicale at the Hotel Plaza on April 4. Edward Ransome, Metropolitan Opera tenor, whom the club considers a sort of protégé, was the guest of honor and delighted the several hundred guests with his beautiful singing of arias from Pagliacci and The Girl of the Golden West, as well as a group of songs including Vale, Macushla and Take Thou This Rose, in which he revealed a clarity of diction and a finished interpretative style. He was warmly applauded and when he took his place at the guest table, Mrs. Hill, announcing to the club that she had discovered it was Mr. Ransome's birthday, presented him with a token of their esteem.

Following the musical program, a fashion parade of the latest Boué Soeurs spring models took place.

NBC Artists Service Opens Recital Department

The NBC Artists Service announces that next season it will maintain an extensive recital department, to direct the New York appearances not only of its own list of artists, but also for a number of artists not regularly under its management.

Recitals already have been arranged at Carnegie Hall for Dusolina Giannini, Rudolph Ganz, Mischa Levitzki, Josef Lhevinne, Paul Kochanski and Jan Smeterlin; at Town Hall for John Charles Thomas, Walter Mills, Grandjany and Leroy, Winifred Macbride, Maier and Pattison, and the Russian Symphonic Choir, while Town Hall subscription series have been scheduled for the Musical Art Quartet and the Gordon String Quartet.

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Minneapolis Orchestra Returns From Tour

MINNEAPOLIS, MINN.—The return of the Minneapolis Symphony Orchestra from its long southern tour, and the appearance of such artists as Elman, Levitzki, Menuhin and Tibbett has given March an unusual musical brightness, and the advent of the Chicago Civic Opera Company March 21, 22, 23 and 24 makes the month a memorable one.

The violin recital of Yehudi Menuhin, March 10, in the Municipal Auditorium under the management of the Orchestral Association, attracted the attention of the entire northwest. In the wake of this concert came the usual discussion of genius and its possible reincarnation, but no two can agree upon any genius of the past this youthful, fair-haired marvel is supposed to represent. He fairly startled the large audience with the maturity of his conceptions of Cesar Franck's Sonata in A major, the Bach Sonata in G major and Bruch's Scottish Fantasy. The amazing depth of tone, the exquisite modelling of phrases, the consummate mastery in every direction made his recital an event never to be forgotten. Hubert Giesen, at the piano, was impressive.

Mischa Levitzki brought the University Artists Course to a notable close on March 4 with a piano recital of imposing proportions. His program embraced Scarlatti, Beethoven, Bach, Schumann, Chopin, and a group of moderns. The size of Northrop Memorial Auditorium slightly softened the usual Levitzki brilliance, but the performance added laurels to the name of this distinguished pianist. This concert series almost doubled the number of its patrons this season, and Mrs. Carlyle Scott, the manager, is already planning a similar series for next season.

The first concert of the Minneapolis Symphony Orchestra was devoted to Tschai-kowsky. Mischa Elman, the soloist, revealed the meaning of the violin concerto to the last detail. Henri Verbrugghen conducted a first Minneapolis hearing of the second symphony, and was given an ovation. He evidently likes the youthful Tschai-kowsky; at least the audience did after Mr. Verbrug-

ghen's genial exposition. The Introduction and Fugue from Suite No. 1 was also given a splendid reading.

Mr. Verbrugghen presented for a first local hearing "Thus Spake Zarathustra" by Strauss at the thirteenth symphony concert on March 14. Just why Minneapolis has been denied this tone poem is not easily explained, but the city is deeply in debt to the conductor for the stately, imposing performance, which must be ranked as one of the outstanding achievements of the orchestra. Scheinflug's Overture to a Comedy by Shakespeare, and "Waldweben" from Wagner's "Siegfried" were the other orchestral numbers on the program. Lawrence Tibbett, the soloist, disclosed in "Credo" from Verdi's "Othello," and Wotan's Farewell from "Die Walküre" more dramatic seriousness than on former appearances. His beautiful voice is taking on more dignity, more nobility, and he reveals greater variety in emotional coloring. Mr. Tibbett is not satisfied to rest upon laurels won; his singing shows remarkable progress. The audience acclaimed him heartily.

Victor Nilsson, critic of the Minneapolis Journal, has been twice knighted by the King of Sweden for the conspicuous part he has taken in the world of art and literature. On March 11 many musicians of the northwest were guests of the Twin City Swedish Society at a banquet at the Nicollet Hotel, where Mr. Nilsson was officially notified of the second honor bestowed upon him—The Order of The North Star. E. G. K.

Dramamont Singers Heard in Pittsburgh

The Dramamont Singers, under the direction of T. Carl Whitmer, were heard in recital at Carnegie Music Hall in Pittsburgh, Pa., on March 18. This group of eighteen mixed voices, organized last year by Mr. Whitmer, presented at this time a program of "very old" and "very new" music, most of it sung a-cappella, and ranging from old part songs by Weelkes, Bateson, Sweetinck and Lassus, to modern choral numbers by Mr. Whitmer himself. Solo numbers were sung by Gladys Menges, Alta Shultz, Chester Sterling and John Davies, and a string quartet, composed of Ferdinand Fillion, first violin; David Fischer, second violin, Robert Eicher, viola, and Ero Davidson, cello, assisted by Samuel G. Wagner, English horn and oboe, with the composer at the piano, played three pieces by Mr. Whitmer.

J. Fred Lissfelt gave it as his opinion in the Pittsburgh Telegraph that the work of the Dramamont Singers was the finest novelty in local music circles, while William R. Mitchel declared in the Press that it was a unique organization and filled a unique niche in Pittsburgh's music world. "Mr. Whitmer's conducting was marked by a restraint and poise, with never an unnecessary move," added Mr. Mitchel, and Harvey Gaul stated in the Post-Gazette that Mr. Whitmer achieved enviable effects with this group of singers, that they sang intelligently and with appreciation for the ideals of choral chamber music.

Soloists' Ensemble in Debut Concert

The Soloists' Ensemble, a double octet of women's voices, under the direction of Otto Torney Simon, made their debut in public at the University Club of Washington, on March 25. Mr. Simon, a member of the faculty of the Institute of Musical Art in Washington, also is a conductor of experience and authority. Under his training this group of well-known soloists has been blended into an ensemble commendable for its fine tonal expression and phrasing and for its delicate shading effects. Their program consisted of some of the finest choral music by Bach, Schubert, Brahms, Bantock, Hamerick, and Wagner, the quiet and easy manner with which these singers joined voices adding to the effect of their singing, while Ervine J. Stenson, as accompanist for the ensemble, gave them invaluable support. He also played a group of solo numbers by Chopin, winning the warm regard of his audience for his fine artistry.

During the month of April, the Soloists' Ensemble will again be heard in Washington, at the Art Club.

Maduro Conducts Manhattan Symphony in Own Composition

Charles Maduro, composer, conducted the Manhattan Symphony Orchestra at St. George's Church in New York on April 6, in his own composition, the Scherzo Espagnole. This composition was first played in its present orchestral form by the Manhattan Symphony at Mecca Auditorium on February 23 and again at Town Hall in New York on March 20. This delightful number of Maduro's describes in tonal poetry an episode of a carnival in Madrid—gaiety, hilarity, clowning, love making, all in all a joyful picture of revelry and buffoonery. It is one of the most popular of the Maduro compositions and is found on many programs both here and abroad.

Nadine Waters' Success at Her Debut in Paris

Nadine Waters, young American soprano, is continually winning added success. Her debut, recently, in Paris, was an achievement which placed her in the first rank of concert artists. Her audience, consisting of the foremost musicians and distinguished personages of Paris, was quick to respond to her charming manner.

Miss Waters, a native of Ohio, studied at the New England Conservatory of Music, and last year won the first prize in the contest sponsored by the National Federation of Music Clubs, Boston. Before leaving America she gave a farewell recital at Memorial Hall, Cincinnati, which was a brilliant achievement. In Boston she had the distinct honor of being the soloist at the Great Community Church, Symphony Hall, and was accompanied in her aria by the string quartet, members of the Boston Symphony Orchestra. This was a real triumph.

The following are a few of the criticisms taken from the Paris papers:

"Nadine Waters, American soprano, made a very successful debut in Paris last week. Her voice is remarkable by its quality and its flexibility. She sang a group of songs by American composers, as well as several Negro spirituals, with polished art and great charm. She was very much applauded by a numerous audience." (La Liberte).

"Great success was had by Nadine Waters last week in her Parisian recital. Her serious art, served by a delightful voice, and charm of her personality greatly pleased the numerous and distinguished audience which filled the hall, and she was greeted with enthusiastic applause." (L'Echo de Paris).

"One had the joy to applaud Miss Nadine Waters, adorable singer from Boston, in several Negro spirituals, full of melancholy beauty, which she interpreted with true na-



NADINE WATERS

tive spirit. She obtained a great success." (Le Courier Musical).

"Miss Nadine Waters tastefully sang, with a soprano voice of clear timbre, pages by Aylward, Tubayo and Beach, and some Negro spirituals, which won her a well merited success." (Schneider, New York Herald).

Mme. Pilar-Morin Presents Pupils

Mme. Pilar-Morin presented a number of her pupils in a delightful evening of operatic arias and songs at her studios on March 30, the singers being a credit to the vocal and dramatic teaching of this distinguished artist.

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Chicago

(Continued from page 37)

offered by the Cable Piano Company in a contest under the auspices of the Society of American Musicians. This year's winner of the Conover grand piano was Florence Kirsch, who has been a student of Mr. Wells for the past five years. There were thirty-seven entrants in the contest, which was open to senior high school students. Competition was keen, as many brilliant talents were entered.

The judges were unanimous in selecting little Miss Kirsch as the winner. She first came to notice three years ago when she won an appearance as soloist with the Chicago Symphony Orchestra at the children's concert at Orchestra Hall. She was then recognized as a talent of the first rank, and since that time she has been steadily advancing under most careful supervision.

Another of Mr. Wells' students, Pauline Manchester, was winner of the Mason & Hamlin grand piano offered by the Cable Piano Company two years ago. Last year George Seaberg, from the Wells studio, won the Conover grand, and this year Florence Kirsch—a record of achievement in which Mr. Wells may well take pride. This year Miss Manchester won an appearance at a popular concert of the Chicago Symphony Orchestra.

SCHIPA IN HOSPITAL BENEFIT CONCERT

Tito Schipa's only appearance in concert in Chicago this season will be on Easter Sunday, April 20, at the new Civic Opera House, in a benefit for the building fund of St. Mary of Nazareth Hospital. Dr. John J. Killeen, eye, ear, nose and throat specialist of the senior surgical staff of the hospital, is general chairman in charge of the benefit, which is sponsored by the Ladies' Auxiliary of the hospital.

AMERICAN CONSERVATORY NOTES

The American Conservatory announces two evening programs of acts from grand operas to be given by the School of Opera in Kimball Hall on April 14 and 21.

On the first of these programs will be presented the second act from Faust, the second act from Samson and Delilah and the third and fourth acts from Lucia Di Lammermoor with the following singers participating: Misses Dando, Delaney, Ernest, Patswald, Smithpeter and Messrs. Barradell, Jones, Cook, Merhoff, Read and Edmundson. On April 21 the following operas will be presented: Third and fourth acts from La Boheme, third and fourth acts from Il Trovatore and the second act of the Barber of Seville. Participating on this evening will be Misses Altoonien, Anderson, Stephens, Todd, Blacker, Patswald and Messrs. Edmundson, Merhoff, Jones, Read, Barradell, Fitzgerald and Jakowitch.

Dorothy Ginsberg, pianist of the faculty and Lucille Turner, artist violin pupil of Herbert Butler, will be presented in recital at the Cordon Club on April 17.

Mary Mitchell Maier, soprano and James Mitchell, baritone of the faculty, appeared in joint recital on March 30 at Elmhurst College.

Barbara Sneath, cellist and artist pupil of Hans Hess, appeared in recital in the Young Artists Series in Curtiss Hall on April 3.

FLORENCE TRUMBULL PUPIL PLAYS

Jean Forsythe, youthful artist-pupil of Florence Trumbull, gave the Sunday evening program of March 30 at the charming home-atelier of the James Fenelon Walshes, where musicians, writers, painters and lovers of the arts generally, gather every week.

Miss Forsythe, a diminutive little miss less than five feet in height, electrified a sizable audience with her authoritative,

forceful, musical and clean-cut playing. One could hardly believe so small a child possessed so much dynamic power. Miss Forsythe also has a fine voice, and interspersed the piano numbers with songs, much to the joy of the listeners. Her numbers were by Bach, Beethoven, Seeböck, Chopin, Mrs. H. H. A. Beach, MacDowell and Albeniz.

BUSH CONSERVATORY NOTES

The following recitals are scheduled at Bush Conservatory for the month of April: April 10, composition students of Edgar A. Brazelton will be heard in recital; on April 14, students of Herbert Butler will give a recital; the conducting class directed by Richard Czerwonky will give an interesting program on April 17; piano students of Jan Chiapusso will be heard in recital on April 21; on April 24, students of the dramatic department will present Cock Robin, a mystery play by Elmer Rice, at the Eighth Street Theater, and on April 27, piano students of Beatrice Marks will give a recital.

Arthur Dunham, director of the organ department, gave a Bach recital at the Methodist Temple on March 28.

Edward Otis, student of Erma Rounds, was baritone soloist at the University of Wisconsin Woman's Glee Club at Madison, Wis., on March 21.

Beatrice Beardmore, a student of Mme. Ohl, recently gave a group of songs by Robert Yale Smith on the Chicago composers' program of the Chicago Woman's Aid.

Jan Chiapusso presented his pupil, Rosalyn Tureck, in a Bach recital, at the school, on March 24.

COLUMBIA SCHOOL OF MUSIC NOTES

Lillian Price, of the voice department, held a class meeting in the school on April 1, and a number of her students gave an informal program.

Sigma Alpha Iota Sorority gave a program in the School Recital Hall April 2, which was followed by a Social. The Sorority is represented in the School by Alpha Epsilon Chapter. Lois Bailey is president.

On March 28 a joint recital was given by Dail Harris, a young pianist from Rock Island, Ill., who is studying with Gertrude H. Murdough, and Hazel Meisterling, mezzo contralto from Dudley Buck's professional class.

Marie Briel, of the piano faculty, gave a students' recital on April 8 in School Recital Hall. Those taking part on the program were members of her class in the main school and from Morgan Park branch, where she also teaches.

An interesting program for the benefit of the scholarship fund is to be given by Mu Iota Chapter of Mu Phi Epsilon in the Cordon, April 13. The program opens with a Trio by Margaret Conrad, violinist; Lois Bichl, cellist and Ruth Tegtmeyer, pianist. The singers are Jewel Prosser, contralto, and Lola Fletcher, soprano. Both these singers had their professional training with Louise St. John Westervelt. Miss Fletcher, by the way, is the newly elected president, which duty she will assume in May. A piano group will be presented by Genevieve Davison, a member of the faculty, and one of the professional players who studies with Clare Osborne Reed. Malvina Neilsson Hoffman will play a suite by Mary Howe. The accompanists for the various soloists are Marie Briel, Mary Esther Winslow and Ruth Tegtmeyer.

Ludwig Becker is busy conducting rehearsals for the commencement concert to be given in Orchestra Hall in June. The soloists for this program will include pianists—Elwood Kraft and Hazel Milne; violinists—Lois Dangremond and Dorothy Tatman.

All the candidates from the voice department have not yet been selected, but Flora McGlasson, soprano and pupil of Lillian Price has been chosen. The Columbia School Chorus under direction of Louise St. John Westervelt will also take part.

MATZENAUER SOLOIST WITH SYMPHONY

With Margaret Matzenauer, Metropolitan Opera contralto, as soloist, the regular Friday-Saturday Chicago Symphony concerts of April 4 and 5 were highly enjoyable, even though the program was rather taxing and tedious in part.

Respighi's Roman Festivals, which had on this occasion first performance here, duplicated the impression produced when we were first made acquainted with that composition at a concert of the New York Philharmonic under the direction of Toscanini. The work then, as now, impressed us by its blasts of noise, glaring color and, for the most part, the monotony of its lengthy repetitions. The Chicago Symphony Orchestra under Conductor Stock gave of its best, but this was not sufficient to win the favor of the audience, which received the novelty with polite applause.

Loeffler's Canticum Fratri Solis (Canticle of the Sun) is another lengthy number, in which Mme. Matzenauer made her first bow, singing with marked ability and understanding the difficult and taxing music. Mme. Matzenauer, however, came into her own in the aria Gerechter Gott from Wagner's Rienzi. Here her glorious, powerful voice was displayed at its very best, and the reaction of the audience was vociferous, the brilliant contralto scoring a personal triumph. This was Mme. Matzenauer's second appearance with the orchestra since nine years.

John Alden Carpenter's suite from the ballet, The Birthday of the Infanta, made the same hit as it has always scored when the work is presented by our symphony. Though named last in this review, Bloch's Trois Poemes Juifs opened the program, and though written in his early musical life, it still may be counted among Bloch's best contributions to symphonic literature. It made a deep impression on the auditors.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Edith Reeves, artist pupil of Edward Collins gave a recital for the Women's Music Club of Elburn, Ill., on April 8.

Esther Becker, contralto, pupil of Arch Bailey and Wilma Scheer, violinist, pupil of Max Fischel, presented the program for the annual spring supper of the Republic Merchants Association at the Aramay Club, April 3. Miss Davis was accompanied by Dorothy Lane, pupil of Mollie Margolies, while Fanchon Schneider, pupil of Rudolph Ganz, played the accompaniments for Miss Scheer.

Rudolph Ganz, music director of the college, appeared as soloist with the Milwaukee Symphony Orchestra under the direction of Frank Waller, playing the Tchaikowsky concerto, on March 30.

Moissaye Boguslawski, artist member of the piano faculty, gave a joint recital with Coe Glade, leading contralto of the Chicago Civic Opera, in La Porte, Ind., April 4.

Edward Collins, artist member of the piano faculty, appeared as soloist with the Joliet Symphony Orchestra, under the direction of George Dasch, on March 18.

DOROTHY CROST IN RECITAL

Dorothy Crost is another pupil of Glenn Dillard Gunn who chose Curtiss Hall for her first public appearance. Her successful debut took place on April 4, under the management of a new musical bureau, which launched itself well in presenting such a talented young pianist as Miss Crost. Playing a taxing program, the newcomer showed herself well prepared in Bach's Fantasie and Fugue, a Chopin group, the

Handel-Brahms Theme and Variations and, to top it all, a group of modern compositions. Miss Crost has a fluent technic and her interpretations were those of a student who has been well trained and allowed to reflect her own personality in her playing.

RENE DEVRIES.

Ardath May Johnson Scores With Orchestra

Ardath May Johnson, pianist and teacher at the Amarillo Piano Conservatory in Amarillo, Texas, was the first soloist, whose training had been practically all local, to have appeared with the Philharmonic Symphony Orchestra of that city in its winter



ARDATH MAY JOHNSON,
pianist, and teacher of the Amarillo
Piano Conservatory.

series of concerts. Interest in her appearance was quite pronounced as the largest audience of the season was present for the occasion, in the City Auditorium, on March 2.

The young artist proved equal to all expectations, displaying an intelligent interpretation, splendid technic, poise, professional abandon and seriousness not expected of one of her years, while her choice of numbers showed her understanding of program building. She was repeatedly encored.

Miss Johnson has been a constant pupil of Gladys Marsalis Glenn, teacher of teachers and advanced pupils, for the past six years, except for six weeks' coaching with Edwin Hughes in New York and six weeks with Silvio Scionti at the American Conservatory in Chicago. A continuance of public performance will bring seasoning to her strong intellect and musical emotions. Her popularity as a recitalist is growing and she already has had several recital engagements in this section this season. She has been engaged to give An Artist's Half Hour with the Little Classics for Children at the second annual convention of the National Dunning Teachers' Association which is to convene in Colorado Springs, Colo., July 25 and 26.

Singer Lost from Steamship

Some time during or after the night of Wednesday, April 2, Helen Irene Fink, thirty-five, a singer, of Washington, D. C., is believed to have jumped into the sea from the Panama-Pacific liner Virginia, as the ship was nearing San Diego, Cal. Her disappearance was reported by the captain of the vessel when she docked in San Diego on April 4. Miss Fink had sung at the ship's concert on the evening of the second, and has not been seen since that time.

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PUBLICATIONS

(Carl Fischer, Inc., New York)

The Science of Voice, by Douglas Stanley, M.S. (New York University), A.C.G.I. (London University).—This work is divided into three sections, of which the first is not by Douglas Stanley but by Stanley Watkins. This section is entitled *An Approach to the Subject Through Physical Principles*. It outlines in a simple manner the principles of acoustics. Presumably the average singing teacher will be able to understand this scientific data so that it may ultimately be applied to the work of voice teaching. Certainly this matter could scarcely be presented in a more elementary manner, though there is a big step to be got over between the simple vibrations of a tuning fork and the vibrations of the simplest tone sung by the human voice. There is also a considerable step to be bridged between indications of the waves made by a tone from the voice and the shape of resonator necessary to create such a tone.

However, the matter is more or less simply passed through, and any teacher who is willing to accept it (and teachers may be sure that sooner or later everyone will have to accept it in self defense) will give this material sufficient study to absorb it fully.

Sections two and three of this work are by Douglas Stanley, and are entitled *Vocal Technique, Musicianship and Interpretation*. In this latter section Douglas Stanley has been assisted by Alma Stanley, B. A.

Mr. Stanley insists that the competent teacher of vocal technique should thoroughly understand the fundamental facts underlying the physical laws of sound and the application of these laws to the physiology and anatomy of the voice producing organs.

It is evident that the author has no intention whatever of making a mystery of anything. At the beginning of the second chapter he has pictures of the muscles of the larynx given in great detail and a complete description of them and their activity. He thereupon describes the lower register and upper register of the voice, using these terms instead of chest voice and head voice, and gives information as to what muscles are in use in these two registers. He gives brief indications as to how to develop the muscles as follows: "In order to develop the muscles it is vital to obtain the greatest possible differentiation of registration. Anything like a mixed registration will act against such development, since the pupil will merely be straining the vocal apparatus. The development of the upper register is accomplished by obtaining the purest and least thickened tone possible and taking it up very high."

Chapter three deals with registers in men's voices, and our author states that there is no radical difference in the process of training male or female voices.

At the beginning of chapter four there are drawings giving details of the interior of the larynx and the surrounding muscles. This chapter informs the student how sound is produced by the opening and closing of the slit made by the free edges of the vocal cords. Details are then given of the resonating cavities of the mouth, pharynx and nose, and Mr. Stanley explains that the vocal cords must produce a number of different frequencies, and the cavities be so adjusted that they pick out certain of these frequencies. He says certain frequencies should be resonated with the greatest possible efficiency, and others should not be resonated at all. When the proper frequencies are resonated the tone quality will be good.

This investigation is carried further in the next chapter, where it is stated that the vowel sound is determined by the resonating of frequencies in certain bands which are independent of the pitch of the fundamental, and it is explained how the resonating chambers may be managed to accomplish this. At the conclusion of this chapter the author says the chief resonators of both the vowel and the fundamental are the pharyngeal cavities, and while the vowel must have some effect upon the vowel sounds, this effect should be the minimum possible.

Next in order of consideration are the resonant conditions for the fundamental. Mr. Stanley objects to the term "chest resonance" as being misleading since it is the trachea and bronchi which act as resonators and not the chest. This chapter is devoted to a description of the methods by which this resonance may be obtained.

After this, several chapters are devoted to the breath, with very complete details as to methods of proper breath support. The author sums this up as follows: "The fundamental law of breathing is that the pupil must be taught to inspire properly and then forget all about the breath," but on top of this he explains how much breath must be used in certain particular cases, and what must be done with the various muscles to coordinate their use with the proper use of the breath.

Chapter ten deals with the throat. In one paragraph in this chapter the author remarks that a singer will often be absolutely

certain that his voice is in his head or nose; so certain will he be that in many cases it will be impossible to make him realize that the voice is really produced by the larynx, which is situated in the throat. He adds that it is possible for the singer to obtain the sense of vibration in the front of the face or in the nose, and that this is merely an effect of false tension. Furthermore, he states that the result of this excessive transmission of sound waves through the bony masque will be primarily a general loss of intensity. The author also here mentions relaxation, and says that thickness is the most usual fault of a singer whose throat is relaxed.

Following this we have some detailed information as to methods of muscular development. Then again the relaxation fallacy is taken up and here dealt with at length.

Of interest is the chapter devoted to the vibrato. Mr. Stanley says that since vibrato is the result of actuating the voice with a rhythmic and not a continuous impulse, therefore the production of tone should be accomplished by means of a periodic impulse and not by a continuous effort. Thus, when producing a tone with the proper vibrato, the singer is actually singing and stopping singing very rapidly. The difference between vibrato and tremolo is explained.

Other chapters deal with the slur, the attack, trills, posture and expression, feeling, fallacies, and another chapter to miscellaneous facts and fancies.

The final section of the book deals with interpretation and musicianship. Some readers will feel that such material is out of place in a book dealing with the science of the voice. A reason for it is given by the author, who says that it is only possible for the singer to give to a song its true musical and emotional import when he understands the music. He thereupon offers all sorts of information about music, which, of course, every musician should know, whether a singer or not. Although undoubtedly useful, there is nothing in this section which need detain the reviewer. If *The Science of the Voice* were so simple that it could be taught from a musical point of view it would be simple indeed. The making of a voice is something very different, and certainly it is rare that a book on vocal teaching is so scientific as this one is.

A Monte Carlo Holiday

(Continued from page 7)

been written to suit the Spanish style of voice production, that is to say, very full, heavy, low notes, and brilliant, powerful, high notes, with the middle range of the voice weak and colorless as the natural result of forcing the extremes.

I went to the orange grove in the gardens of John Heath's newly-purchased villa and filled my pockets with the fruit for the journey back to Paris. Bachaus had visited the place two days earlier and Heath was trying to persuade him to take a villa on the mountain slopes at Monte Carlo, where he could spend the quiet years at the end of his career and watch the sunset and the twinkling stars beyond the sea.

At close of day a fresh breeze blew across the Mediterranean and sent the long waves dashing against the rocks at the base of the railway platform, and I caught occasional glimpses of the whitecaps whenever the train approached the water. We stopped at Cannes a moment, where King Edward VII of England spent many of his winters to escape the English clouds. Next came Marseille with its harbors and innumerable steamers—Marseille, the ancient Massilia of the Greeks, was founded in 600 B. C.

In the middle of the night we changed engines at Avignon where the popes found refuge and held their court when driven from Rome in 1309. Phantoms of the past flitted from out the gloom and I saw Petrarch writing his immortal sonnets to the lovely Laura, who lived in Avignon six centuries ago.

Then we sped northward, through Lyons where half of the world's supply of silk is made or sold, on through historic Fontainebleau with its memories of Josephine and her turbulent Napoleon, on till the journey ended in Paris, dull and gray under its February mantle, and its pavements wet with rain. And I knew that I must wait two months for the sun to climb high enough to shine with the brightness I had left behind me in the blue skies at Monte Carlo.

Dora Rose in Larger Studios

Dora Rose, soprano, has moved into new and larger studios on West Seventy-fourth street. In addition to her teaching, Miss Rose appears in concert and recital. Following an appearance in New York, Laurence Gilman noted in the *Herald Tribune* that "Miss Rose's recital offered distinct freshness and charm." "Her singing shows depth of feeling, understanding and style," wrote the critic of the *Inquirer* in commenting on one of Miss Rose's engagements in Cranford. This artist has a unique repertoire of songs, and has been especially successful in her costume recitals.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

The Preparation in Music of the Classroom Teacher

By Frank A. Scott,

Superintendent of Schools of Belmont, Mass.

In considering the necessary preparation in music of the classroom teacher, we have made a study of those factors the classroom teachers most successful in the teaching of music have found of value in their training.

We selected twelve teachers, ten of whom were unusually successful in the subject and two of whom were perhaps only securing average results. We asked these teachers what the factors were in their personal equipment or training which have helped them most in the teaching of music.

The first element was a love of music and was mentioned by ten or more. The second was a sense of pitch and was mentioned by nine or more. Twelve played the piano either very well or reasonably well, five had taken vocal lessons, and three more had wished to do so. Six teachers stated that public school training had been a very important factor in their first study of music and seven testified to the very great value of their normal school training. Six of them had shown their interest in music and had secured most of their early training in glee clubs, country music schools, or church choirs. One teacher particularly emphasized a knowledge of the classics and a cultivation of music in the average classroom teacher. Two felt that the normal schools should put more emphasis on the teaching of songs suitable to the grades in different seasons of the year.

All the above factors, it can be readily seen, are important elements in the training of the teacher of music. Some of them are innate but can be cultivated. We believe, for instance, that the sense of pitch, while probably inborn, can be cultivated to quite an extent. This is probably not true of what is called "absolute pitch." The playing of the piano also is a very vital factor in creating a musical atmosphere for the teacher. The study of the voice is of value to the teacher because we should not place before children any inartistic work in such a field as music if it is possible to avoid it.

Because some of these factors are probably more likely to be inborn in a teacher than are similar factors in any other subject, we should give the teaching of music only to those who love it. This will result in a certain departmentalization of work in the schools.

If we could spend as much money for art, music and literature in the school system as certain commercial agencies are spending to deprave these tastes, there is no question that the love of the best music could be cultivated in most children.

The real purpose of teaching any subject in school should be, first of all, to create a love of that subject. We realize that this is lost sight of by the average teacher but we believe that in such subjects as music, art and literature, no success can be attained unless a child acquires a love of the subject.

There is, therefore, a challenge held out to the supervisors of music to select better music and to publish collections of songs which are not only interesting but of high musical value. The music books of today bear very much the same relation to the music books we ought to have as the readers of many generations ago bear to the school readers of today. Some would go as far as to say that the music books of today are not even comparable to the old readers in their artistic merit. Not until we can give to our children the most beautiful music suited to their age and understanding, can we hope to create real musical taste. The children will love good music if it is put before them but they can easily be excited and have their musical taste depraved.

Thomas Whitney Surette Scores "Do Re Mi" in Schools

"A child's music during the first six years," writes T. W. Surette, in *Music and Life*, "should consist chiefly in learning to sing, by ear first at his mother's knee and afterwards in school, as many beautiful songs as possible. Folk songs are the natural material for such purposes. This procedure provides the necessary experience of music as such, unhampered by any information or teaching of notation. This experience not only develops the taste of the child, but also, which is important, the sense of rhythm. The practice in American schools of teaching children to read by means of the 'do re mi' system does more than anything else to ruin their chance of caring for music in after years."

Deerfield Academy Club Wins

The glee club of Deerfield Academy, Deerfield, Mass., won first place for its singing for the third time in succession and the fourth time in the series, being awarded 2624 points out of a possible 300 in the eighth annual Inter-Preparatory Glee Club Contest held by the Intercollegiate Musical Council. Two other Massachusetts schools, Williston and Worcester Academies, tied for second place with 248 points, being followed closely by Pawling (N. Y.) School with 246.8.

A special cup offered by the Council for

the best original school song was won by the Hill School, Pottstown, Pa., with Frank Butcher's *The Hill School Hymn*. The Riverdale Country School Commencement Song, by Dale Bartholomew, was a very close second, and scored honorable mention. This was the third such contest for a school song; Taft and Deerfield were the previous winners.

Deerfield, which had permanently won the first cup offered for the best singing in these contests last year with three victories, gains a season's possession of a second cup with this triumph. Five other glee clubs, besides those mentioned, competed, coming from Loomis Institute and Choate, Peddie and Tome schools. The roster varied from last year's by the addition of Horace Mann, Hill and Tome, and the absence of Taft and Hotchkiss schools.

Each club first sang a number of its own choice, counting for forty per cent of the final score. For the prize song, the contestants were assigned four numbers, the number to be sung being drawn by lot. This proved to be Mark Andrews' arrangement of *Now Sleeps the Crimson Petal*.

Albert F. Pickernell, president of the Intercollegiate Musical Council, introduced the judges, and Mr. Milligan awarded the cups.

New Teaching Material

Victor Talking Machine Division (Radio-Victor Corporation of America, Camden, N. J.) recently announced a new list of Educational Records. The vocal list is especially rich in beautiful pattern singing of a number of familiar songs. The anxiously awaited fruitage of the National Summer Orchestra Camp at Interlochen, Mich., is included, also records of the Goldmark Wedding Symphony and twenty double records of the Louis Mohler Series. The list follows: 22081—Drink to Me Only With Thine Eyes (Ben Jonson—Old English), baritone Ralph Crane; Believe Me If All Those Endearing Young Charms (Moore—Old Irish), tenor, Raymond Dixon. 22082—All Through the Night (Old Welsh), Love's Old Sweet Song (Bingham-Molloy), baritone, Ralph Crane; Annie Laurie (Douglass—Old Scotch); Auld Lang Syne (Burns—Old Scotch), baritone, Ralph Crane. 22083—America (Smith—Old Air); America the Beautiful (Bates-Ward), baritone; Battle Hymn of the Republic (Howe—Old Tune); Columbia, the Gem of the Ocean (Becket), Ralph Crane.

The foregoing are three fine records of lovely standard songs for home and school and parent-teachers' meetings. The excellent diction, careful phrasing and beautiful tone quality make these records invaluable for pattern as well as for appreciation. 22075: Matona, mia cara (Matona, Lovely Maiden), (de Lassus); Motet and Madrigal Group; Au joli jeu (With Good Fun), (Jannequin); Motet and Madrigal Group. This recording of two old madrigals is an addition to our fine historical list of the works of early composers. De Lassus (1520-1594) and his contemporary Jannequin were of the Netherland school when vocal counterpoint came to its flowering.

The youthful zest and real musicianship of the members of the National High School Orchestra has been recorded in the following double-faced ten-inch records: 22094—Andante Cantabile—Part 1 (second movement, Symphony No. 1 in C major, Beethoven, op. 21); Andante Cantabile—Part 2 (second movement, Symphony No. 1 in C major, Beethoven, op. 21). 22095—Heart Wounds (Grieg, op. 34—Arr. Roberts); Cripple Creek (Stringfield, op. 41, No. 4). 35974—Song of the Volga Boatmen (arr. by Stoessel); At Sunset; The Hill-Billies' Dance (Busch).

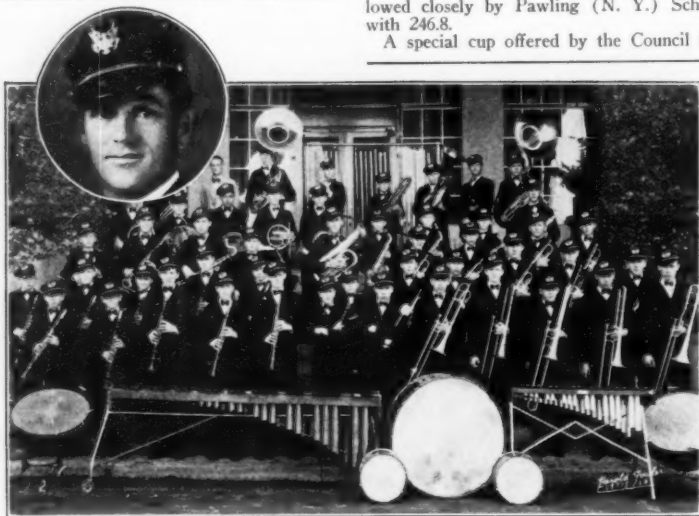
The following are by the Victor Concert Orchestra: 22131—The Irish Washerwoman (Country Dance Tune—Transcription by Leo Sowerby); Turkey in the Straw (Transcription by David Guion). Arrangements of two old airs by the young Americans, Leo Sowerby and David Guion, are also fine additions to our fast growing list of native composers. 35988—Rustic Wedding Symphony, Part 1 (Bridal Song, Intermezzo, Goldmark, op. 26), Victor Concert Orchestra; Rustic Wedding Symphony, Part 2 (Serenade, Scherzo, Goldmark, op. 26). The Rustic Wedding Symphony of Goldmark is a prime favorite of concert bands and orchestras everywhere. To one who has observed a wedding procession in one of the foreign sections of any one of the great cities this will be very realistic. Mr. Bourdon has given beautiful readings of the

scenes. 22144—War Dance (Skilton); Shawnee Indian Hunting Dance (Skilton).

Then the list by the Victor Light Symphony Orchestra as follows: 22098—Children's Overture, Part 1 (Quilter), Malcolm Sargent; Girls and Boys Come Out to Play, Upon Paul's Steeple Stands a Tree, Dame, Get Up and Bake Your Pies; Children's Overture, Part 2 (Quilter), Malcolm Sargent; I Saw Three Ships Come Sailing By, Sing a Song of Sixpence, There Was a Lady Loved a Swain, Over the Hill and Far Away. 22099—Children's Overture, Part 3 (Quilter), Malcolm Sargent; The Frog and the Crow, A Frog He Would a-Wooing Go; Children's Overture, Part 4 (Quilter), Malcolm Sargent; Baa! Baa! Black Sheep, Here We Go Round the Mulberry Bush, Oranges and Lemons.

Under the baton of the distinguished Edward Elgar himself, the London Symphony Orchestra has recorded the entire Wand of Youth Suites Nos. 1 and 2, also a little minuet from his *Beau Brummel Suite*. The list follows: 9470—Overture, Allegro Molto; Serenade, Andantino (Elgar, op. 1a); Minuet (Old Style), Andante; Sun Dance, Presto (Elgar, op. 1a). 9471—Fairy Pipers, Allegretto; Slumber Scene, Moderato (Elgar, op. 1a). 9472—Fairies and Giants, Presto (Elgar, op. 1a); Minuet from *Beau Brummel* (Elgar). 9594—Part 1, March, Allegro moderato (Elgar, op. 1b); Little Bells, Allegro molto; Moths and Butterflies, Allegretto. 9595—Fountain Dance, Allegretto comodo; Tame Bears, Allegro moderato; Wild Bears, Presto. 22153—To Spring (Grieg, op. 43, No. 6), piano solo, Myrtle C. Eaver; Waltz in G flat major (Chopin, op. 70, No. 1), piano solo, Myrtle C. Eaver. To all those who have enjoyed the fine MacDowell recordings of this artist, these classics of Grieg and Chopin will be "finds." The Waltz is the epitome of joyousness and bubbling happiness, and therefore a fit companion to the well known To Spring.

The last work of the late Louis Mohler was the compilation of twenty double records, incorporating his ideas of teaching the fundamentals of Music Education from an appreciation basis. The set includes a choice, rare collection of beautiful music usable under almost any plan of teaching music appreciation. The Louis Mohler Series includes: 22160—Lullaby (Brahms); Little Sandman (Brahms); Hush My Babe (Rousseau); Lullaby (Mozart); Cradle Song (Schubert); Sweet and Low (Barnby). 22161—To a Wild Rose, piano solos; To a Water Lily (MacDowell); A Deserted Farm (MacDowell); Of Br'er Rabbit (MacDowell); Myrtle C. Eaver. 22162—The Wild Horseman; The Rider's Story (Schumann, op. 68, Nos. 8 and 23); The Knight of the Hobby Horse (Schumann, op. 15, No. 9); Solitary Flowers (Schumann, op. 82, No. 3). 22163—Entrance of the Little Fauns (Pierne); Dance of the Chinese Dolls (Rebikoff); Witch; Clown; Villain (MacDowell). 22164—Fairies March; Fairies Dance (Mendelssohn); Dance of the Workingmen; Processional March (Mendelssohn). 22165—Fairy Pipers; Tame Bears; Moths and Butterflies (Elgar); Excerpts from *Lohengrin* (Wagner); Elsa's Narrative (Act I, Scene II); Swan Song—Lohengrin (Act I, Scene III); King's Prayer (Act I, Scene III). 22166—The Ash Grove (Welsh); Londonderry Air (Irish); John Peel (English); Theme from Ninth Symphony (Beethoven); Will O' the Wisp, Rondo (Rameau); Theme with Variations, E flat (Haydn). 22167—Gavotte in F major (Beethoven-Kramer), violin solo, Alexander Schmidt; The Music Box (Liadow, op. 32), Victor Orchestra. 22168—Soldiers' March (Schumann); March (Hollaender); March (Tschaiowsky); March (Gluck). 22169—Rataplan (Donizetti); Serenata (Moszkowski); Waltz No. 5 (Koschat); With Castanets (Reinecke); Shadows (Schytte). 22170—Scherzo (Schubert, op. 27, No. 1); Elfin Dance (Jensen, op. 33, No. 5); Rhythm and Form Study (Heller, op. 125, No. 21); Nocturne (Reinhold). 22171—Shepherds' Dance (Edward German); Children's Dance (Edward German); Norwegian Dance (Grieg, op. 35, No. 2); Swiss May Dance (Traditional). 22172—Waltz in A flat (Brahms, op. 39, No. 15); Minuet in G (Bach); Andante from Orpheus (Gluck); Prelude in A major (Chopin). 22173—Hanka Czardas (Hungarian Gypsy); Danse des Alermes (Arabian); Tao-Yin March (Chinese); Processional and Dance (Japanese). 22174—Dance Song (Omaha Indian); Butterfly Dance (Hopi Indian); Shuffling Feet (Sioux Indian); Deer Dance (Rogue River Indian), (Skilton). 22175—



EUSTIS (FLORIDA) BOYS' BAND,

Captain J. B. O'Neal, conductor. The members of the Eustis Boys' Band were selected from among the everyday boys of Eustis. In 1926, nineteen of the boys now in the band reported to the director, and later the first rehearsal was held. Since that time the organization has grown to fifty-five pieces, and has won the state championship for the past three years. Since the formation of this band it has developed rapidly. Captain O'Neal, the director, is a member of the regular teaching force of the high school system in Eustis. Boys from other sections of the country who spend their winters in Eustis continue their work in instrumental music under Captain O'Neal's direction.

Hansel and Gretel—Barefoot Gossings; Dance in the Cottage; Wee Man in the Wood; Sand-Man's Song (Act II); Ginger-Bread House Music. 22176—Hansel and Gretel—Children's Prayer (Act II, Scene II); Witch's Ride (Act III, Scene III); Waltz (Act III, Scene III); Finale (Act III, Scene III). 22177—March of the Gnomes (Rebikov); Allegretto (Gounod); March of the Dwarfs (Grieg). 22178—Measure—Bridge of Avignon (French); Christmas Joys (German); Alphabet Song (German); The Warning (German); Jumping Joan (English); Measure—Winter Good-Bye (German); By Moonlight (Austrian); Minuet (Sonata, op. 49, No. 2, Beethoven). 22179—Measure—Holiday March (German); Au Clair de la lune (French); Gavotte (Gluck); Measure—Bugle Song (Dutch); The Threshers (German); Theme from Sonata in A (Mozart). **Springfield.**—The orchestra and combined glee clubs of the High School of Commerce presented Pirates of Penzance in February. Paul E. Bergan, musical instructor of the school, directed the production. Mr. Bergan selected the best material from the girls' junior and senior glee clubs for the opera chorus, which consisted of about fifty voices. The boys' glee club also had an important part. Edith Marsden and George S. Reed, teachers in the art and manual training department, were in charge of the designing and construction of the scenery.

Noted Educators

COLOSTON R. TUTTLE,

who began the study of piano at the age of seven, but finally decided to major on cornet, and graduated from the Muncie (Ind.) Conservatory at the age of sixteen. He then continued his studies with Leslie E. Peck of Indianapolis, and graduated from the cornet department of the Metropolitan School of Music four years later. After several years of professional experience he became a pupil of Herbert L. Clarke, and played with his famous band. For the past twelve years he has devoted his entire time to teaching, and has been engaged as instrumental teacher with the Marion (Ind.) Public Schools for over five years, where he has organized and built up the present system of instrumental instruction. His band has entered four state contests, winning two of them. It finished seventh twice, and sixth once in the three national contests in which it was entered.



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News From the Field

CALIFORNIA

San Pedro.—With Kathryn Stone, supervisor of music of the Los Angeles schools, in charge, a Community Sing was held recently at Point Fermin school. Miss Stone was assisted by Mrs. Julia Warren and the program of folk songs was participated in by the fourth, fifth and sixth grades.

Mrs. Fae Darden, special music teacher, gave lessons at Point Fermin last week.

CANADA

Bronte.—Gratifying progress being made in regard to music in Halton County schools is noted in the annual report of Public School Inspector J. M. Denyes, who points out that four of the five towns in the county and several of the rural districts now have vocal instruction in their schools, a development of this being an annual festival for the third time this year.

MASSACHUSETTS

Waltham.—Raymond A. Crawford, director of music, announced that, because of the curtailments of all appropriations from the local school board, all orchestras and bands in the Waltham school, including the Junior High School, that were planning to enter the coming Festival are to be disbanded and that no further rehearsals or meetings are to be held to prepare for it. All the bands and orchestras have been discontinued.

MICHIGAN

Ypsilanti.—Five members of the Conservatory faculty of Michigan State Normal College attended the second biennial national convention for High School Supervisors of Music in Chicago. Those who went were Frederick Alexander (director of the Conservatory), Clyde E. Foster, Allatheda Spofford, Mrs. Erdine Wood Davis, Lillian H. Ashby and Myra Grattan. Mr. Alexander was guest conductor of the High School chorus.

NEW HAMPSHIRE

Nashua.—The Nashua Boys' band, making its first appearance before both the High School and Junior High School, delighted its audience with a fine program of stirring music, under the direction of Elmer Wilson. The full band appeared at the regular assembly of the Senior High School, and directly following the band went to the Junior High School, where the same concert was given at the assembly there.

NEW JERSEY

Hoboken.—A concert was given by the orchestra of the Lincoln High School of Jersey City in the school auditorium, this being the eighth event of its kind staged by these pupil musicians.

An audience of close to 800 was in attendance. The program, rendered under the direction of Carl W. Barget, was well balanced. It consisted of classic and popular selections.

William Haslett is the president of the orchestra, and other officers are as follows: John Watson, vice-president; Emma Maiback, secretary; John Witherington, treasurer; Vincent De Lucas, librarian; Henry Grysewicz, assistant librarian, and Stephen Pilewicz, property manager.

A concert by the Lincoln High School orchestra, under the direction of Carl W. Barget, teacher of history at Lincoln, was the feature of the luncheon meeting of the Jersey City Rotary Club.

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Other Notes.

COLOGNE.—The third concert of the Concertgesellschaft of Elberfeld-Barmen, under the direction of Franz von Hoesslin, attracted the attention of the music enthusiasts of the surrounding cities of the Rheinland, through the appearance of two renowned artists, Carl Flesch, violinist, and Gregor Piatigorsky, cellist, as soloists with the Civic Symphony Orchestra.

The program was very interesting, opening with Haydn's C major symphony Le Midi, presented in Elberfeld for the first time. In this composition the two violin solos and the cello solo were played by Carl Flesch, Concertmaster Bornemann, and Gregor Piatigorsky. Brahms' Double Concerto for violin and cello with orchestra, opus 192, was followed by Beethoven's Pastoral Symphony.

The playing of the two soloists aroused unusual enthusiasm, which was richly deserved. Flesch, whose wonderful violin virtuosity is known in the States as well as all over Europe, needs no further comment. Piatigorsky was not so familiar to the Rheinland, but he soon conquered his auditors with his beautiful tone, absolute perfection of bowing and masterly technique. His playing cast a magician's fascination over the spell-bound audience.

Von Hoesslin's conducting of the orchestra was all that could be desired. The Pastoral Symphony, under his baton, was a genuine pleasure. It was uplifting in beauty of orchestral tone, and a grand climax was attained in the storm. One rarely hears a more glorious and rousing orchestral storm effect than that attained by von Hoesslin on this occasion. The beautiful singing tone of the violins was a revelation.

The old university city of Bonn is preparing a musical festival week in honor of her former citizen, Ludwig van Beethoven. Pablo Casals, Frederick Lamond, the Rosé Quartet of Vienna, the Concertgebouw Chamber Orchestra and other famous artists have been engaged for this event.

Your correspondent heard the sixth symphony concert given by the civic orchestra of Bonn, under the able leadership of a highly talented conductor, Hans Wedig, with Heinz Jollies, pianist, assisting. A program of old masters was presented. Frederick the Great's Third Symphony was heard in Bonn for the first time. Also there were Bach's Brandenburg Concerto No. 5, Mozart's Piano Concerto in D minor and Haydn's Symphony for violin, oboe, bassoon and orchestra. Jollies is a very clever technician and gifted interpreter of Mozart.

The Bonn orchestra also appeared as guest orchestra accompanying organization at the Municipal Opera, Cologne, in Lohengrin. It was a performance long to be remembered, under the first conductor Fritz Zaun. His interpretation of the prelude, and the tenacity he inspired in the first and last acts of the opera were a revelation in the art of conducting Wagner. Scenically all traditions were strictly observed. Elsa Foerster, as Elsa, and Adelheid Wollgarten, as Ortrud, Treskow, as Telramund, and Ventur Singer, as Lohengrin, were excellent. Rudolf Frese, as the Herald, was exceptional in this minor, but important role.

Johanna Hesse, one of Germany's noted Brünnhildes, presented a program of Lieder by Gluck, Bach, Schubert and Schumann to a sold out house. Especially worthy of mention were Schubert's Du liebst mich, and Suleika's Gesang, and Schumann's Talismane and Zwei Lieder der Braut. Her middle register and mezzo-voice were entrancing in beauty of tone and technique. The accompaniment of that veteran artist L. Uzielli was delightful and illustrative of great knowledge of his task.

Francis Aranyi, violinist, with great temperament and the technique of a virtuoso, beautiful tone production and a strong personality, played a program of especial interest. Paul Baumgarten was reliable but rather too restrained in his accompanying. It appears immaterial to Elly Ney whether she plays the immortal Bach, the fine grained Mozart or the impassioned Chopin. In all of these she is imbued with the spirit of that master whose composition she is portraying. In this seems to lie the phenomenal art of this great pianist. It required numerous encores to calm the enthusiasm of her large audience. Elly Ney has always been a favorite in Cologne.

The sixth Meister-Konzert, presented by the Westdeutsche Konzertdirektion, was a treat in beautiful and finished chamber music, as played by the Kölner Kammerorchester under the eminent direction of Hermann Abendroth. Vivaldi's Concerto in A minor for stringed instruments, Bach's Concerto for two violins and orchestra, Handel's Concerto Grosso in D minor for string orchestra, Bach's Aria from the

Birthday Cantata and Mozart's Eine kleine Nachtmusik made up the program. The assisting artist was Ursula van Diemen.

At last Hermann Hans Wetzler's opera The Basque Venus, received its first production in Cologne, the home of this talented and intellectual composer. Wetzler is better known as a composer of symphonic works, and this too is revealed in the Basque Venus, which leans more towards a symphonic poem than to an opera. The music is at times too powerful in character for theatrical composition. The first act consumes too much time for musical colorings, and insufficient action on the stage. The second act is most interesting, although the orchestra appeared not to conceive the spirit of the ballet music. The action throughout this act was of great interest, whereas the last act suffered from the same failing as the first. Wetzler's music is worthy of respect and admiration, although the instrumentation is at times too voluminous. The story is taken from a tale by Prosper Mérimée adapted for the stage by Lini Wetzler. It contains tense dramatic situations, which tend towards making an excellent opera libretto. Unfortunately the action is too frequently interrupted by unnecessary tonal poetry. The orchestra was allowed to indulge in an over amount of tone volume, which, together with the heavy instrumentation, forced the singers beyond their limit of vocal power. Eugen Szenkar directed with temperament and conscientiousness. The staging of Erich Hezel was most successful. Several very beautiful stage pictures rewarded his efforts, and the dramatic situations all assisted in presenting a well rounded and worthy production. The Reynalda of Elsa Foerster was an exhibition of splendid singing, great vocal power and exceptional dramatic work. Ventur Singer as the tenor, Alfonso, gave his utmost in tonal and dramatic respect, as did the beautiful voiced baritone, Gerhard Hirsch, as the young archaeologist. A splendid characterization of the old Count stands to the credit of Josef Witt. The other roles were in most capable hands.

FREDERIC HUTTMANN.

Meta Schumann Illustrates Importance of Breath Control

At a demonstration at her New York studios on March 22, Meta Schumann proved clearly that all pure vowels can be sung on all notes, high or low, retaining a full vibrating vocal tone at all times, as illustrated by her pupil, Adda Ward, soprano. This was the fifth demonstration of this kind given by Miss Schumann.

Miss Schumann had selected a number of songs to be sung by Miss Ward so as to illustrate various technical and interpretive points. The Ave Maria from Verdi's Othello, was used to demonstrate full tone, pure vowels on the recitative on a monotone, the middle part depicting control of more intense dramatic tone and the final note pp on high A flat on the vowel A. The Lake Isle of Innisfree, by Muriel Herbert, to words by Yeats, is a type of song which is set to quaint classic words, difficult for clarity of diction and retention of vocal line and great continuity of tone. In Hugo Wolf's Auf ein Altes Bild, Miss Ward demonstrated the use of great delicacy, continuity and plaintive quality of tone throughout. Le Crepuscule by Massenet was chosen to demonstrate control of voice over long phrases. This demands steady support of breath and the equalization of quantity and quality of tone in mezza voce. Le Roitelet, by Paladilhe, was chosen to depict lightness of tone and wide range. It calls for a sustained high G sharp, forte and pianissimo, on the vowel A, and as demonstrated by Miss Ward this tone retained its full beauty and sonority in both instances.

During the course of this demonstration Miss Schumann explained the importance of breath control, positions of the mouth, etc., in a way that must have been of great benefit to her hearers.

Orloff's European Engagements

Nikolai Orloff arrived in France on March 14 and two days later fulfilled his first engagement there, playing the Mozart A major concerto with the Poulet Orchestra in Paris, under the direction of M. Gaston Poulet. On March 17 and 18 he was heard with Professor Abendroth at the symphony concerts in Cologne, Germany, in the Chopin F minor concerto.

Following his engagements in Germany, the pianist left for a tour of Latvia, Estonia, Lithuania and Poland. Upon his return to Paris in May, he will give his spring recital at the Grande Salle Pleyel, to be followed by engagements in London during the first part of June.

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EXPRESSIONS

The Baldwin Piano Company Announces a New Plan of Propaganda for the Piano—National Advertising to Coordinate All Forces in Music That Can Be Utilized to Help in the Work—What This Great Movement Means to Music, the Musicians and to the Entire Music Industry and Trade

One bright gleam of sunshine as to the piano is caused by the telegram that is displayed on this page from the Baldwin Piano Company of Cincinnati. Here is a piano institution that has confidence in the piano, as shown in its work up to the present time during these depressing days, mainly caused through the pessimistic attitude of those who should fight. Here also is evidence that the piano is very much alive from the point of view of the greatest piano producing industrial in the world.

That the Baldwin Institution is manufacturing more pianos today than any other exclusive piano unit in the business is a fact. It has facilities for the manufacturing of more, but those facilities have been taxed to the utmost. It is evident that the Baldwin people are determined to bring about a reversal of what so many predicted—that the piano is a thing of the past.

During 1929 the Baldwin Piano Company electrified the musical world with its series of radio concerts and this in itself proved the metal of the Baldwin people and their attitude toward the piano that had done so much for the organization. It is also evident that 1930 will bring forth a campaign of propaganda for the piano that will be of great influence not only to those who make pianos, but to those who sell them, and especially will bring about a better understanding, between the men who make and sell pianos and those who use the pianos for the maintaining of their business relations with the public, and this means the musicians and the teachers.

T. J. O'Meara's Viewpoint

There is printed in The Rambler department this week a letter from Thos. J. O'Meara, editor of The Tuners' Journal, the official publication of The National Association of Piano Tuners, Inc., of Kansas City, Mo. This letter, while not directly to the Baldwin Piano Company, certainly gives interesting data that fits in with what the Baldwin telegram indicates will be done during the present year for the propagation of the relationship between the piano and the musician.

That letter also is a compliment to the MUSICAL COURIER for its efforts in that same direction, for this paper is the only publication that took up the subject at the start and followed the good work of the Baldwin organization in the effort to maintain that respect for the piano that is due it from the musical world.

The plans outlined by the Baldwin publicity bureau are different from anything that has been attempted in piano advertising in the history of the music industry. From information given the writer it is evident that the Baldwin institution in its efforts to create business has sustained an attitude toward music that few of the piano industrials have maintained. There is something big and broad in the announcement that the Baldwin will take up in its advertising and appeal to the people, and especially to the musicians, to work together. The Baldwins have been doing this for long. They have maintained an attitude of solicitation as to the work of the musician on the concert stage and as to the work of the teachers in the attracting people to the piano. Especially has the effort been made for the past years by the Baldwin to interest children in the piano. In this there is that showing which brings into play the creating of a respect for the piano that during recent years has seemingly departed from those who manufacture pianos.

It is evident that the announcement made by The Baldwin Company, which has been sent out in the

form of telegrams to every one connected with the Baldwin institution throughout the country, will bring about a different attitude in the methods employed in piano publicity. Mr. O'Meara refers to this in very strong terms in his analysis of the situation as to music teachers. Mr. O'Meara's appeal is to the tuners and for the tuners. The Baldwin house will follow this up no doubt and will bring the piano directly to the tuners, creating that respect for the tuners that will arouse a desire for the keeping of the pianos in the homes in tune.

A Great Business Appeal

There is a business appeal in Mr. O'Meara's letter that fits in directly with what the Baldwin institution proposes to do in the way of national advertising,

Cincinnati, Ohio, April 2, 1930.

WILLIAM GEPPERT
THE MUSICAL COURIER
NEW YORK CITY.

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and the which will probably cause an expenditure of money larger than has been exercised by any single piano industrial for these past many years, if it has been surpassed in the history of the piano. There is evidence in the outlined plans of the Baldwin house that it will carry on and attract the attention of the people to the piano and at the same time create a feeling on the part of the musicians that will do away with the attitude that Mr. O'Meara indicates in his communication.

If any one thinks it is an easy matter to create publicity in the direction that the Baldwin institution has taken, let the effort be made and it will be found that it is not an easy matter to confine advertising directly to the piano and get up something that will attract the attention of the people. Probably no effort ever made as to piano publicity equaled that of "At the Baldwin" on the radio in 1929. It is not the purpose of the House of Baldwin to stop as to radio publicity, but this work will be fitted in in a territorial manner, and also be coordinated with the text of the national advertising in a way that will be as radical in the departure from old ways as was the radio exploitation of 1929.

Tone As a Selling Factor

It will be realized from the great sums that were spent in the radio publicity of last year that the Baldwin house is not inclined to allow the work that was done to die through the lack of follow-up aggressiveness. This new appeal to the public will be along as original lines as that shown in the radio publicity that took the Baldwin piano into the homes

of millions of people. So valuable was that to the Baldwin house that it is determined that the Baldwin piano tone will be carried into the homes of the people in a manner that will be of benefit to those who sell the Baldwin products. This, combined with the appeals through the great publications of the day, will no doubt bring about a direct radio appeal to the different territories that have been assigned to the dealers, and the dealers will be able to create an interest in the piano if they but combine with the Baldwin as the Baldwin combined with the dealers.

Also will this bring about a changed attitude of the musicians toward the dealers, and this will be carried on through the appearance of the Baldwin piano upon the concert stage with the great artists of the day. Can any more rational method be brought about than this combination of efforts on the part of the greatest exclusive piano producing industrial in the world, as herewith indicated in the three movements—the radio appealing to the ear, the advertising appealing to the eye, and the appearance of the great artists playing the Baldwin, appealing to the eye, the ear, and the mind of the musician? All this will combine one with the other. The whole will present a tremendous influence throughout the country that has never been attempted by any one unit of the piano industry.

If the dealers will but take advantage of what the great Baldwin institution is doing for them, if the musicians will but do likewise, then will a benefit come to the piano, and through the piano will reflect to all dealers and all musicians. There will be brought into the fold the tuners, the most important element in the piano world when we come right down to basic facts. Without the tuners the piano is worthless, and yet the piano dealers have been wont to maintain the same attitude toward the tuners as they do towards the musicians. If Mr. O'Meara's figures of 200,000 music teachers in this country is correct and this element can be combined with the dealers, if the attitude of the dealers and the musicians toward the tuners can be brought to a better understanding, then will the Baldwin do one of the greatest works that has ever been attempted in the history of the piano.

Do Away with Antagonisms

Here is another reflection that would be well to consider, and that is the attitude of the other piano manufacturers toward the house that is doing so much toward its own benefit, which at the same time is benefiting other manufacturers. There should be that respect toward the Baldwin house and the doing away with the attitude of the average dealer because he does not sell the Baldwin products, that will benefit and create a respect for the piano that the piano men themselves have torn down during the past two years.

The writer firmly believes that this great movement on the part of the Cincinnati house will do more good than anything that has as yet developed during these days of changing conditions, which have brought about a seeming lack of interest, and which has been detrimental to the merits of the piano as a musical instrument and do this in a way that will kill the antagonism, instead of killing the piano.

Mr. O'Meara predicts that if the musicians would but take up the selling of pianos there would be a yearly production of 200,000 instruments of the various grades. If this can be attained, and it can, then will the piano be of commercial significance, which has been upset, and will create through the combined efforts of the manufacturers, the dealers, the musicians, the teachers and the tuners, a profit-making business all along the line.

If other manufacturers would but do what the Baldwin have done and are doing, would add their mite no matter how little it may be, but within the safe expenditure as to capital, then would we find the piano a joy as a commercial proposition, and carrying with that profit making the creating of contentment in thousands of homes that have been educated, through the radio, to an appreciation of good music.

The Baldwin was the first institution to recognize the value of the radio in that respect. They set an example in the programs that were broadcast

Piano and Musical Instrument Section

throughout the nation during 1929 and the early part of 1930 that was directly opposite to the views of the majority of piano manufacturers and dealers. The main idea of the Baldwin institution was to carry the piano tone into the homes where there were no pianos, and at the same time bring to the people, through the radio, the best in music. This allowing of the hearing of real piano tone could not otherwise be carried to the people, except by the placing of the piano on the old basis of "on trial."

Those of us who can go back three or four decades and remember how "we" used to haul pianos into the rural districts and place them in the homes, the first piano being followed probably by a competitor with another piano, until there were three or four pianos in the same home, can realize what the Baldwin did in carrying piano tone into the homes of the people through the radio. Here was pure tone that attuned the ear as to what piano tone really is or should be, and the educational force of the programs of the radio broadcasting made familiar through the slogan "At the Baldwin," has done much towards leading up to the great "follow up" effort of the Baldwin to not only maintain production but to increase it, and this in the face of the pessimistic tribe that had no strength or courage enough to look with confidence to the piano as the basis of retail selling, and the which has carried the Baldwin through those times of depression in a manner that indicates that pianos can be sold if the piano men who do the selling will but concentrate upon the piano and not have their minds diverted by accepting the path of least resistance and selling a radio without a thought as to the piano.

Profits for All

The Baldwin-house will receive the benefit of that great movement, but along with it those who are in the same business must have a respect for the great institution that has and is doing so much for music. It is evident that special attention will be given to the tying up of the national publicity through the great magazines of the country with that of the concert platform, the supporting of the teachers, the continuance of the radio efforts to carry piano tone into the homes. Following this, it can be added that the tuners will receive that attention from the Baldwin house that the letter of Mr. O'Meara brings forward as an indication of what the tuners can do, what the teachers can do, what the musicians can do, and what the manufacturers can do. It is not a question whether it can be done, or whether it can not be done; *it can be done*. The Baldwins have demonstrated this to the most obtuse observer as regards the conditions surrounding the manufacturing and selling of pianos, and in combining with that propaganda what will be of benefit to the entire music world.

Now let all the Baldwin dealers and salesmen support what the Baldwin are doing for them. Let the musicians aid, let the piano teachers work, and let the tuners take hold and there will be brought about a better feeling throughout the entire field that is covered by the piano, and to the advantage of all engaged in music, the piano and the creating of profit-making businesses. WILLIAM GEPPERT.

Man Power

One of the best known retail piano executives in the East recently summed up the new problem for the piano industry in two words—Man Power. Here is a significant thought. With the efforts of many in the trade for the past few years merely to "get by," and for the most part living on the earnings of past sales, the selling organizations have gotten into a sad state. Sales forces, that is the actual number of men entirely and exclusively devoted to selling pianos, have diminished steadily. Men of many years successful experience have left the industry for more promising work. New blood has not been attracted to take their places. ¶ This is a serious state of affairs. In the new type of merchandising engendered by the intense competition of the day, there is a vital necessity of direct personal contact with the public. Any product must be brought to the attention of the prospective purchaser in the simplest and most interesting fashion before a second thought is given to it. This is not an easy task. The old methods have lost a good deal of power. Direct mail, even with the conventional addition of "personal," "confidential," "important" and the like is all too often consigned to the wastepaper basket without a reading. Door-bell ringers

are not well received. There are too many of them, and too many engaged in quasi-legitimate schemes.

¶ Nevertheless, personal contact must be made. This means a constant devising of new methods, a constant realignment of acquaintanceships by the individual salesmen to become well known in as wide a circle as possible. The outside salesforce is constantly facing a tougher assignment as the contact points become more inaccessible and as greater and greater stress is placed upon this division of the organization as against the "inside" men. ¶ There are pathetic tales told today of salesmen jealously guarding the names of "prospects," literally for years, which means certainly inefficiency and a poor sizing up of what actually constitutes a prospective buyer. This, in the final analysis, means that a good part of the present man power of the piano industry is wasted through lack of concentration on the real prospects. As long as a salesman has a number of names on which he is "working," he feels satisfied that he is doing all that he can. Instead he should periodically make a radical revision, throw out the "dead heads" and get new names. ¶ But even this does not overcome the obvious need. Personal observation in almost any given community will reveal that of all the "specialty" lines whether of necessity, convenience or luxury, the piano is conspicuously poorly represented in the matter of general solicitation. Piano dealers do not send out nearly as many "feelers" as do the automobile people, the refrigerator people, radio or electrical household appliances. And one of the reasons, aside from lack of aggressiveness, is the fact that piano dealers generally have not enough salesmen, senior and junior, to find out the musical facts about the people in their territories. There is room and a bright future for several thousand new salesmen in the piano business. Why not get them?

Sherman-Clay to Reduce Capital

A special meeting of stockholders of Sherman, Clay & Co., of San Francisco, Cal., was held on the morning of Thursday, March 27, for the purpose of voting upon the resolution, adopted by the Board of Directors on February 26, providing for the reduction of the capital stock of the corporation. The meeting was held in the Company's headquarters offices in Mission street, San Francisco. Prior and preferred stockholders of the company ratified the resolution previously endorsed by the Board of Directors for reducing the common stock of the Company from \$2,000,000 to \$1,500,000 (from two million dollars to one and a half million dollars), and that the remaining \$500,000 be transferred to surplus. ¶ This action was deemed advisable by Company officials for the purpose of protecting dividends on the prior preferred. The change in the articles of incorporation, endorsed at the meeting, also provides that dividends on the prior preferred and preferred stocks may be paid from any assets of the corporation available for dividend purposes.

Why Not a Piano Movie-tone?

One of the English piano manufacturing concerns has gotten up an industrial film showing the origin of some of the materials utilized in the piano, such as ivory, wood, etc., together with a brief showing of some of the major manufacturing operations. The film is designed for window display purpose, and is to be distributed among dealers for that purpose. ¶ The idea is not a new one, but the thought occurs that such a device could be made really interesting to the general public, not only as being of educational value but entertaining as well. It is not to be supposed that the public would be greatly intrigued in the abstruse mathematics of scale drawing, but certainly it could not fail to be impressed with the meticulous accuracy and high degree of craftsmanship that characterizes the building of a fine piano, from the careful selection of materials to the elaborate finishing processes which finally produce the king of musical instruments. It is a genuine romance, which piano men themselves, absorbed in the business details of the business, have not perhaps fully realized. Of course any such film would not be complete without a demonstration of the major appeal of the piano—tone. ¶ Merely considering the possibilities of the scheme is a fascinating game, and with the aid of the sound developments in the cinema it approaches closer to a practical possibility. There are many variants to the

idea, for example idealized versions of the lives of great composers and artists, showing the inevitable presence and predominant importance of the piano in all musical development of the past—and musical enjoyment of the present. ¶ Here is a real co-operative endeavor for the industry which might be of the greatest value in reawakening public interest in the piano. Certainly the cost does not provide a valid objection, considering the amount of money squandered during the past few years on so-called "national promotion."

New Lester Player

The Lester Piano Company has just brought out a new player piano of a distinctly different type and one that it believes meets a definite need among music lovers at the present time. This player is known as the Leonard No. 10 and is patterned after the diminutive Jacobean upright. The case is attractively decorated in mahogany and is only three feet eight inches high. One of the outstanding features of the player is a special electric drive. It is not necessary to use the foot pedals but they are provided for use if desired for individual interpretation or added accent. ¶ In keeping with the modern trend of smaller living quarters, this piano takes up but little room, but it combines in practical fashion all of the advantages of a much larger player. The tone is extraordinary for so small an instrument. The scale is standard—88 notes—and was especially drawn by Paul M. Zeidler, one of the outstanding piano tone experts in America. The workmanship is typical of the Lester organization and is fully guaranteed by Lester. The Company does not hesitate to predict a bright future for this instrument, not only as something new and unusual, but one offering solid musical values for those who do not know how to play the piano, and at a moderate cost.

Alexander McDonald Resigns

Alexander McDonald, for the past fifteen years wholesale sales manager of Sohmer & Co., resigned from that position on April 1. Mr. McDonald is one of the best known men in the trade, having been connected, prior to his joining the Sohmer organization, with the American Piano Company and other concerns. For the past several years he has been a member of the Board of Control of the National Association of Music Merchants. Mr. McDonald has not stated his plans for the future nor has any announcement been made, up to the time that this is written, as to his successor.

Clearing the Air

The Superior Court of Sacramento, Cal., according to the Pacific Radio Trade Association, has upheld the city's ordinance which compels the radio retailer or service company to pay an annual license fee of \$100. The money is spent for the operation of the dealers' radio interference departments. In San Francisco and the Bay region, the Pacific Radio Trade Association has been bearing the burden of interference investigation and recently the members voted to assess themselves an extra \$1.50 a month for dues, to support their interference investigation department. ¶ Some of the public service corporations, especially the gas and electric corporations, have been working to keep the air free from man-made static. It is to their interest to create contented radio customers, for corporations selling electricity have learned that the use of an electric radio adds quite substantially to the bill for each household's electricity in the course of a year.

What's Wrong with Radio?

One reads, not without a pardonable degree of satisfaction, that the Pacific Coast radio trades are coming to the conclusion that the basic difficulty in the radio business today is lack of real selling ability, both on the part of salesmen and of those who hire them. Furthermore, to this information is added the specific advice from the same source that there is one simple remedy for said condition. This advice is to take 50 per cent. of the amount of money now spent by radio manufacturers for "dealer helps" and apply this directly to methods for the selection, training, and supervising of retail radio salesmen. ¶ The thought is an interesting one, although it is an open question as to just how much good class lessons in salesmanship can do. There is no question but that the retailer is the axis on which the entire industry revolves. Modern business study is firm in its belief that the real problem is not so much in the making, but in the marketing of any salable object. It re-

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quires a higher degree of skill to sell a radio than it does to make it—the old story about hand work vs. brain work applies here with especial force.

¶ Radio selling, however, has not had much chance of development. For the past few years the appeal of the radio itself was so powerful that radio salesmen, for the most part, represented merely a clerical force attending to the details of the transaction. Just what will be the result when the novelty of the radio wears away, and when a sale represents a keen competition against some equally desirable object—no one can predict. One thing certain is that a whole lot of so-called salesmen will suddenly be compelled to seek some other source of livelihood—to be replaced by real salesmen. ¶ In the meanwhile the major problem for the radio dealer, or for the piano dealer handling radio as a side line, is not so much actually making sales, but making money on the sales that are made.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Letter From T. J. O'Meara, Editor of The Tuners' Journal, That Points to a Great Work That Should Enlist the Cooperation of Everyone in the Industry—An Alliance of All Musical Forces for the Good of Music

There are several references made in the Expressions in this week's issue of the MUSICAL COURIER to a letter received from Thomas J. O'Meara, editor of The Tuners' Journal, the official publication of the National Association of Piano Tuners, Inc. It is evident that the tuners of this country are awakening to the fact that the slogan on the seal of the National Association of Piano Tuners is a thing of great importance. This slogan "The Tuner Alone Preserves the Tone," is more than significant—it is a fact.

The Rambler has for many years maintained that the tuner was the real important individual as to the piano, not only when it is being manufactured, but after it is in the hands of the dealer, and then in the homes of the people. The tuner has never received the recognition that his work deserves and even demands. The manufacturers do not seem to realize or respect the value of the work of the tuners, and yet not a piano can be shipped from a piano factory without the finishing touches given by the tuner. The regulator, of course, comes in for his share in the work as to the finishing up of the pianos, but the tuner is the one that gives the last touches to the piano, and in fact brings to the regulator the required criticism that must accompany the assembling of the materials that make the piano a finished whole.

In the Expressions in this issue of the MUSICAL COURIER, much praise is extended to the Baldwin piano and those who are responsible for its make and its distribution throughout the country. The Baldwin institution not only manufactures, but it sells wholesale and retail. It is the largest exclusive piano manufacturing concern on the globe today. This may seem high praise for the Cincinnati-Chicago industrial, yet what is herewith stated is borne out by the facts.

In the campaign that the Baldwin institution has carried on through the radio, there is now a follow up, as described in the Expressions, a publicity campaign that will do much good to and for the piano. The letter from Mr. O'Meara to which reference is made in the Expressions is one that has to do with the tuner and also it has references as to the musicians and teachers that the piano men of this country can read and digest with value to themselves. Mr. O'Meara writes The Rambler as follows:

T. J. O'Meara's Letter

Kansas City, Mo., March 26, 1930.

Dear Mr. Rambler:

The National Piano Manufacturers' Association is to be commended for its sincere and persistent efforts to retard the rapid and discouraging decline of interest in the piano in the home, and for its courage and generosity in digging deep into its pockets to finance a comprehensive program of promotional activities.

While this program is extensive and varied in its scope, it does not seem to include a systematic and coordinated plan for enlisting the universal co-operation of the music teaching profession.

The time has come in the piano industry when it is necessary to call a spade a spade and not an agricultural instrument. The music teachers, as a whole, have been rather shabbily treated by the piano dealers. Broken promises, refusals to pay commissions that were justly and honorably earned, arbitrary reduction of the commission rate after sales were made and disparaging comments on the teachers to prospective piano buyers are some of the sins of which all too many of the dealers have been guilty. The teachers have naturally resented this sort of treatment, and rather than suffer such continued humiliation have become indifferent to the needs of their pupils for new pianos.

There are, of course, some dealers who have always maintained friendly and profitable relations with their teacher friends, but these, unfortunately, are the exception rather than the rule. Nor have the teachers always been blameless. At times they have been unreasonable and unfair in their demands, but where there has been one offender among the teachers there have been ten among the dealers. This is a tragic situation when one realizes how important a factor the teachers are, or can be made to be, in the sale of pianos.

While the task of compiling a complete list of the music teachers of this country never has been undertaken, it is conservatively estimated from data gathered from teacher organizations, from membership in the National Federation of Music Clubs, from the number of teacher subscribers to publications devoted to music, and from other reliable sources that there are more than 200,000 persons permanently engaged in teaching music; and these figures do not include some 20,000 or more who teach part time. This vast army is, or should be, vitally concerned in the study of the piano. In its last analysis, the livings of these men and women depend on the perpetuation of the piano.

Just think what it would mean if the piano industry were able to secure the sincere and enthusiastic co-operation of this large body of intelligent and influential men and women! And it is my belief that this co-operation could be secured through the means of a workable and well-organized plan. A common sense appeal to the teachers showing how necessary their co-operation is, the mutual advantages of this co-operation, and so on, would, I believe, be met with a generous response.

Let us look ahead for a moment. Suppose we succeeded in getting the teachers as one great body to co-operate with the manufacturers and dealers. We could count on an average of at least one sale a year through each teacher. Some teachers perhaps would not sell any, while others would sell two or three pianos a year, so that the average of one piano a year for each teacher is a low one. This would mean the sale of 200,000 pianos a year, enough to keep our present number of factories busy twelve months in the year.

Isn't this field promising enough to justify the expenditure of some money to cultivate it?

The manufacturers have spent vast sums of money advertising the piano in newspapers, magazines and other expensive mediums, but without satisfactory results. Having tried everything else, why not try to gain teacher co-operation? While the manner of establishing friendly relations with the teachers is largely one of detail, the work would, of course, have to be undertaken in a big way, on a national scale.

One way would be through the appointment of a committee consisting of the president of the Music Industries Chamber of Commerce, the president of the National Association of Music Teachers, the president of the National Federation of Music Clubs, the director of the Bureau for the Advancement of Music, a representative for the unorganized teachers. The country could be divided into zones, and auxiliary committees appointed for each zone.

This would mean lots of work—so does everything else that is worth while. Anything that will help to save an industry which is an integral part of the very foundation of our cultural life is worth plenty of effort, selfish and otherwise.

This is simply an idea, in skeleton form, that is submitted for what it may be worth. We tuners know something about teacher co-operation, and this fact gives me courage to recommend to our friends the manufacturers and dealers—even though most of them have deserted us—this or some other plan to secure the good will of the teachers and to convert this influence into piano sales.

Yours sincerely,

Thomas J. O'Meara,
Editor, The Tuners' Journal.

200,000 "Helpers"

There is great weight to be attached to the statements made by Mr. O'Meara regarding the number of music teachers in this country. If piano salesmen were "smart," and not "slick," they would make efforts to have a high percentage of the estimated 200,000 music teachers working for them and with them in the selling of pianos. Why throw aside the real, strong argument as to the value of the musicians and teachers and sit around waiting for some one to walk up and ask to be sold a piano? A piano is not a marketable product like other things that are consumed, no matter whether within the day, or within the year or several years. There is little replacement in the piano, as we have discovered, and yet there are thousands and thousands of homes in this country without pianos.

The salesman will lean back, as has been said many a time and say, "Well, they got radios." They do not seem to realize that the radio is doing just as much in an educational way to familiarize the masses to the beauty of good music as will all the music teaching that can be introduced into the public schools and otherwise. The radio will bring about the desire on the part of the little ones, and also on the part of the adults, to want to make music themselves, and what is easier than the piano for that purpose?

"Out of Tune"

One great trouble has been that the piano out of tune has driven people away from it. One can not expect a love for music to be built up on a groundwork of untrue tone. A piano out of tune is useless, and if continued in use it will create an aversion to music. It will be noted that the broadcasters take great care in keeping the pianos that are utilized in the studio for broadcasting purposes in tune. Yet how many of the piano men of this country pay any attention to this fundamental necessity in sending piano tones over the air. It is one of those thoughts brought out by Mr. O'Meara's letter that causes The Rambler to wonder just what a piano man thinks about and brings memories of those cartoons that caused so much amusement in which are depicted ideas as to what an infant thinks about.

Talk to the average piano salesman about the value of a radio as leading up to piano sales, and he will laugh and explode with that damnable lie against the piano, "The piano is dead." The piano always has been dead to such men. They should never have attempted to make a success in that direction. Unless we have the work of the tuners, and then the teachers following that with the musicians, the piano can not be expected to arrive at that commercial success which its musical qualities bring to those who expect to make a profit and then something to lay aside for the days to come when they can retire and live happy ever afterward.

Those who are responsible for the advancement of the Baldwin interests will no doubt read the letter of Mr. O'Meara's with great pleasure. The entire trade in fact

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BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

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should respond to that letter, for there is so much good in it that the thanks of the National Tuners Association should be extended to him, and it is certainly appreciated by the MUSICAL COURIER in that it helps in the practically exclusive work that is being done in the effort to bring about a co-ordination of the tuners, the piano makers, the piano dealers, the music teachers and music lovers.

C. W. Beach Gives a Practical Exposition of Piano Sound Board Repairing and Its Importance in Preserving Tonal Values—Some Other Aspects of the Matter

The Rambler for many, many years has listened in, so to speak, to that old expression that has reference to the state of Missouri and the state of mind of the doubter to some statement that may have been made in his presence. Here comes a letter from Charles Walter Beach of Springfield, Mo., who is a member of the Board of Directors of The National Association of Piano Tuners, Inc. This letter has reference to an article which appeared recently in this department regarding a piano of high grade, a few years after its purchase, becoming absolutely useless. Referring to this letter Mr. Beach says:

A Letter From C. W. Beach

Springfield, Mo., March 23, 1930.

My dear Mr. Rambler:

In the MUSICAL COURIER for March 8, 1930, appears comments upon a sounding board repair job that has just been called to my notice. Having had the good fortune to be taught early in my experience the efficient repair of the sounding board, I believe I have a worthwhile message for The Rambler.

It is most painfully evident that there is an almost universal dearth of knowledge concerning the true nature of the sounding-board and its preservation and repair, even among piano makers. Insufficient compression, lack of seasoning, lack of crowning, careless "coating," shoddy joinery between ribs and board, and at edges—all lead to premature deterioration. The laws of sound amplification demand that for richest tone the sounding board be of uniform density, a continuous unit from end to end and from front to rear or top to bottom with no loose parts anywhere. It is true that cracks in their first stages are merely indicative of "moisture content minus," but they always expose the unprotected glue joints between ribs and board to future attacks of moisture thus paving the way for the obnoxious rattling so annoying to the players, and cutting down the tone strength to a fraction of its intended values.

There are few satisfactory repairs made upon the sounding boards of pianos that become affected. No repair should ever create an area of increased restriction to transmission of tonal energy. Wedges are certain to do just that. Shims between widely parted ribs also "brace" the board against proper volume. The correct repair must always as nearly as possible restore the ideal firm yet elastic responsiveness to the whole board-rib-bridge assembly. Screws may be used, but never angularly or completely penetrating parts. As small and as short as will hold in specially prepared holes, not to draw the parts together, but merely to hold after being pried to place vertically to the plane of the board.

Musical ambitions everywhere and to an incalculable extent, and sales of pianos everywhere have been hurt to degrees undreamed, through unconditioned pianos more than through any other agency.

Most sincerely,

Chas. Walter Beach.

The Manufacturer's Duty

The Rambler has been making further investigations as to the particular piano referred to in this letter, it being a parlor grand and in a musical family. The effort has been made to obtain some information that would lead to the whys and wherefores of the miserable condition of the instrument. One well known manufacturing concern was asked to examine the piano and to report what could be done with it. The response was an estimate of \$350 to put the piano in "good condition." Then a retail house of high standing was requested to tune the instrument. The tuner refused to attempt to tune the instrument, saying it was impossible to tune it, and so reported to his house. A man from the repair department of this same house was sent out to investigate the condition of the piano. (Bear in mind that this house represented the piano under criticism.) The report from that house was that the piano would have to be rebuilt.

The interesting part of this whole controversy reverts to the attitude of the manufacturer. It has been known for several years that this piano was absolutely worthless as to its tonal condition. It was said that the family of the owner

of that piano was musical, and it is a large family. The family has many ramifications and music always has been a requisite and a pleasure. Several good pianists are in the various families that radiate from the home where this instrument is. There are three grand instruments of the make in the different branches, and with the exception of the one instrument, all are in good condition.

It will be seen by the estimate that is made by the manufacturer of \$350 to put the piano in condition, it will require a new sound board, new strings, new hammers and a general overhauling of the whole mechanism, and then it would be a problem as to what the different manufacturer could accomplish in the repairing of the instrument that had deteriorated to a point where the tuner of the house that represented the piano in that territory refused to attempt to tune it. What will the manufacturer do in regard to it? It is a problem. One would think that the representative of the manufacturer in question would report the condition of this piano as discovered by The Rambler. The latter was able to count 21 cracks in the soundboard. The statement was made also that resting on his back and looking up to the soundboard from under the piano he thought it looked like a picket fence. This was after the piano had been put in what was claimed "good condition" by a former representative. Since those repairs were made the representation has been transferred to another house that undoubtedly did not know the history of the piano. Nevertheless, under all the circumstances, this house should protect the name of the piano by giving the history as has been shown by The Rambler to the manufacturer, and request that at least some effort be made to obliterate the blot upon the reputation of that make of piano. It not only does harm to the make of piano referred to, but it does harm to all makes of high grade pianos.

An Advertising Message From a Pipe Organ Manufacturer That Reflects a Bitter Competitive Feeling

Piano dealers as a rule pay little attention to the pipe organ business, yet thousands of pipe organs are being sold throughout the country. Many hundreds have been sold to moving picture houses. The home pipe organ now is being looked upon with favor. The fact that a pipe organ can be installed in a home from a few thousand dollars up to many thousands of dollars, gives latitude to the providing of pipe organ music, and the which can be played manually or by the music roll. In fact, the competition for the home trade has become so keen that there is something akin to the old time antagonism in piano competition arising.

There are men who sell pianos and pipe organs that have no sense of the value of up-holding the piano or the organ and maintaining the respect for the instruments. It is just as detrimental to the instrument for a salesman endeavoring to sell, to condemn a competitor's instrument, and affects his own instrument by the lowering of respect and confidence, and this should not prevail. When we come to the pipe organ, we do so with that respect which causes one to remove his hat, and this should be maintained by the manufacturers of pipe organs and by those dealers and salesmen who sell them to the people. When an old house of high standing, however, endeavors to cast reflections upon another old house of high reputation as to its pipe organs, and makes no effort to learn the exact facts regarding the pipe organs that are probably causing the first pipe organ manufacturer some trouble, and especially as to the home and church organs, then is there reason for hoping that such actions will be discontinued. The pipe organ is an instrument that is easily comprehended as to its tonal qualifications. Its keyboard represents a different touch from that of the piano. You press down the key on the pipe organ and there is produced an exact tone, while in pressing down the key of the piano the blow gives the hammer contact a different tone as to volume. The pipe organ must be manipulated through its stops to vary the volume of a key pressed down. Therefore, it is very easy for the laymen to arrive at some conclusions as to pipe organ tone.

Salesmen should protect that respect which the pipe organ has held up to the present time, and this through the fact that for the many years the pipe organ was looked upon as something sacred, in that it was generally found in the houses of worship of the different religions that exist, and to which people went with their minds attuned to reverence.

The following extract is taken from a circular letter sent out by a pipe organ manufacturer, and therein is given some caustic remarks about the pipe organs of another manufacturer. The letter is as follows:

A MESSAGE TO PROSPECTIVE PURCHASERS OF ORGANS

Be on your guard if you purchase an organ in 1930! Be sure that you are not buying a theatre organ clothed in a church console, and with the bait of a special price concession to make it appear attractive.

Such instruments were usually made up in stock quantities and scores of them are in storage warehouses, never having been installed.

We have positive information that a well-defined campaign is under way to unload these inartistic type Theatre Organs on the unsuspecting church organ purchasers. These specifications may have the stop names changed to make them appear to be similar to church organ specifications; they may be clothed with a church organ console, but, nevertheless, the fact remains, that they are still "jazz" organs.

When you purchase an organ for your church, be sure that the specification is so drawn that it will be entirely clear as to the type of organ which will be installed—one entirely suitable for church usage. Be sure that the specification contains an analysis showing clearly the number of pipes.

This company has made arrangements with a number of outstanding organists to pass on our specifications and give them that stamp of approval which will indicate their merit as being fundamentally correct for church work. These men have been selected without regard to the make of instrument which they play or to their preferences as to builders, and their endorsements cover only the matter of specifications. The high position in the organ world which these men occupy places them above the possibility of being interested in anything but the artistic design and success of the organ as an instrument.

A Matter of Ethics

The Rambler is prepared to state that the organ manufacturer that sent out the circular letter is mistaken in the statement that theatre organs were being foisted upon churches and homes by a changing of the console and in other changes that disguised the pipe organ that is referred to by the concern referred to. What difference does it make whether an organ has been played in a theatre and then moved to a church, if the tonal qualities of the pipe organ are as represented? One can worship in a theatre and no comment made, and the pipe organ of the theatre can be utilized in the religious services. Does it taint the atmosphere of a home if an organ be transferred or bought at a bargain from a theatre?

When one considers that the manufacturer who makes such claims would probably gladly receive an order from a theatre for a pipe organ, manufacture and deliver it for the uses of the theatre, the question presents would not the fact that the pipe organ manufacturer make in his own factory a theatre organ, and at the same time manufactures an organ for a church or a home, would that create any reflection upon the character of the church, of the home, or even upon the theatre?

The point The Rambler desires to make in the quotation from the circular letter, is that it is not good competition in that the effort is made to create a lack of confidence in the pipe organ itself and in the effort to dislocate confidence as to one particular manufacturer which will create in the minds of those who contemplate the purchase of a pipe organ the same reaction toward all pipe organs. If a manufacturer misrepresents pipe organs or pianos, the instruments themselves soon expose the infractions as to selling ethics.

In Memoriam

O. W. WILLIAMS

As time rolls on The Rambler feels that old friends are growing fewer in number. News comes to The Rambler that his old friend, O. W. Williams, met the Great Adventure on March 13, 1930, in Philadelphia, where he had been living with his wife, Maud Armstrong Williams, and his brother, W. B. Williams, for several years.

O. W. Williams was one of the Old Timers, so to speak, in the piano business, and when there is used those words "Old Timer" it does not mean that a man has become too old to be good or hold to his friendships of days gone by. O. W. Williams was well known throughout the United States as a piano representative. In his early days he lived in Cincinnati, and together with his brother, W. B. Williams, they knew practically every dealer throughout the country. Always has O. W. Williams had a respect for his profession, one might call it, for he was one of the old time musical piano men. He possessed a wonderful voice. He sang in the churches, and appeared in concerts. Through this he builded to a vast following that meant much in his work of piano selling.

The sympathy of all those who knew O. W. Williams will go out to his good wife, Maud Armstrong Williams, who was a daughter of the man who invented the world wide known railroad mail cars that created a revolution in the distribution of the post office mails of this country. For this honor there is found in the Chicago post office a bronze bust commemorating the work of this man.

There will be a void to all of us who knew O. W. Williams. Those who realized the wonderful brotherhood that existed for these many years between O. W. Williams and W. B. Williams will carry to the living brother the regard and respect for the brother who has gone before.

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